

2-27-2006

## Columbia Chronicle (02/27/2006)

Columbia College Chicago

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### Recommended Citation

Columbia College Chicago, "Columbia Chronicle (02/27/2006)" (February 27, 2006). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. [http://digitalcommons.colum.edu/cadc\\_chronicle/668](http://digitalcommons.colum.edu/cadc_chronicle/668)

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## African-American decline bewilders college officials

**Financial burden one of many factors, says officials, faculty**

By Hayley Graham  
Campus News Editor

When Jeremy Shine was graduating from Kenwood High School, in Hyde Park, he decided the urban campus of Columbia would offer him the best opportunity to study photography, while learning about other races. He was shocked to get to Columbia and find out that he was one of the only African-American students in most of his classes.

"When I came here, just because it was in Chicago, [I thought] that coming to Columbia there would be a lot of African-American students," Shine said.

Columbia prides itself on its diversity, but that diversity has steadily been slipping away. The most significant sign of this has been in the share of students who are African-American, which has declined 6 percentage points since 1998.

In fact, the enrollment of all minority students has been declining over the past decade. Since 1996, undergraduate minority enrollment has declined from 39 percent to 27 percent.

Only 14 percent of students are African-American, as of fall 2005. The four-year graduation rates are lowest among black students, with an average of 9 percent.

With the median total family income of black students at Columbia at \$30,000, the financial burden of an ever-rising tuition is a large contributor to

this problem, according to college officials and faculty. The median family income of white students is nearly \$80,000, according to Columbia reports.

"It's a sobering reminder of the economic realities of America," said Mark Kelly, vice president of Student Affairs, who is white.

The cost of a Columbia education is not the only reason African-American student enrollment is dropping, according to college administrators and faculty. Support inside and outside of the classroom also plays a role. Black students are feeling under represented and misunderstood in the classroom, and the decreasing number of minority faculty is part of this problem, according to faculty and students. Administrators admit that they do not know the cause of the decline, which is making it difficult to fully address the problem.

"They feel that their particular concerns, their issues, the subjects that they would want to talk about in their art are not really subjects that the majority of their professors and their classmates really support or value," said Stephanie Shonekan, assistant director of Cultural Studies, who is African-American.

In her two and a half years of teaching at Columbia, Shonekan said she has come into contact with many black students who have left or considered leaving before graduating. Their main concern, which crosses departmental borders, was that their work was not being understood or valued in the classroom.

See **Decline**, Page 9



Erin Mash/The Chronicle

Performer Psalm One raps for Columbia students at the HotHouse, 31 E. Balbo Ave., on Feb. 23. The artists collaborated with the Liberal Education Department to celebrate women in hip-hop.

## Hip-hop at the HotHouse

By Allison Riggio  
Staff Writer

Female rappers challenged issues of women in mainstream culture at the "Women in Hip Hop" event held by the Black World Studies program and the Institute for the Study of Women and

Gender in the Arts and Media.

Performances by female rappers Psalm One and Ang13 were followed by a discussion with the artists at the HotHouse, 31 E. Balbo Ave., on Feb. 23.

"We really wanted to focus in on women with this because that's an area that's very hot," said

Stephanie Shonekan, assistant director of Cultural Studies. "What's going on with women in hip-hop? Who better to talk about it than the artists themselves? Academic heads can talk and talk and talk, but the artists themselves

See **Hip-hop**, Page 13

## Columbia applications on the rise

By Jim Jaworski  
Assistant Campus News Editor

Columbia's enrollment has increased over the past few years, and new application data shows that the trend should continue in the fall.

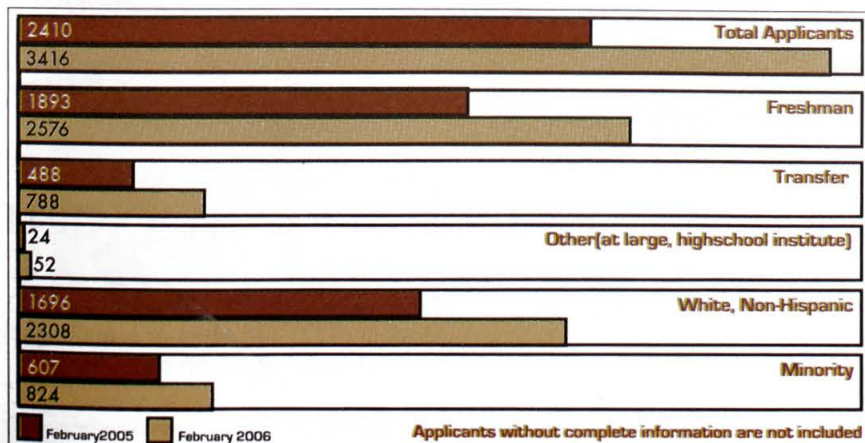
The Office of Institutional Research tracks how many applications for the following fall semester are received, and as of Feb. 20, Columbia showed large increases in almost every area from this time last year.

Total applications are up from

2,410 to 3,416, showing a 42 percent increase.

"All institutions are seeing a huge increase in the number of applications they're receiving," said Elizabeth Silk, director of Institutional Research. "Our

See **Applications**, Page 13



Josh Covarrubias/The Chronicle

## Dean of Liberal Arts, Sciences to leave college at end of spring

By Amanda Maurer  
Assistant Campus News Editor

Cheryl Johnson-Odin, dean of the School of Liberal Arts and Science, plans to resign her position effective June 30.

She is leaving Columbia to become the provost and vice president for Academic Affairs at Dominican University in River Forest, Ill. Johnson-Odin worked as the dean of the school for the past five years.

She also valued the importance of students and learning, and worked to support her faculty and staff, according to a press release from Steve Kapelke, provost and vice president of Academic Affairs.

Johnson-Odin's work with faculty helped create a lasting core

curriculum, said Kapelke in an interview.

Kapelke said that Johnson-Odin's "contributions were very significant."

Johnson-Odin not only had "wonderful qualities," but also brought "a deep sense of professional commitment" to her work, according to the press release.

"She's been an absolutely wonderful advocate for students and faculty,"

—Steve Kapelke, provost and vice president of Academic Affairs

Neil Pagano, associate dean of the School of Liberal Arts and Science, said that the interim dean has not yet been chosen.

Columbia plans to begin a search to fill the position in September. An interim dean will run the School of Liberal Arts and Science during the 2006-2007 academic year, according to the press release.





## Academy of snores needs new twist

By Jeff Danna, Editor-in-Chief

Let's be honest: The Academy Awards are a joke.

Like other awards shows—the Grammys, the MTV Video Music Awards, etc.—the Oscars in no way are a gauge of artistic merit. Rarely do critics' lists of the year's best films coincide with the Academy of Motion Picture Arts and Sciences' choices. And for that matter, no two critics' lists are identical.

So maybe it's time the Academy Awards undergo a transformation. Instead of trying to bestow such prestigious honors as best actor and best director, the academy should recognize simpler achievements in moviemaking.

Also, since viewers frequently disagree with the academy's selections and likely have not seen every nominated film, Oscars should be given for past films that people have had the opportunity to become familiar with through the wonders of videotapes and DVDs.

I've taken the opportunity to come up with several Oscar categories that could certainly add some excitement to an otherwise dull and predictable awards ceremony. There's no need to thank me, all you academy members. I'm just doing this for the good of the show.

**Oops! We really blew that one:** Frequently, the academy passes up a chance to honor a truly groundbreaking film, skilled direction, well-written screenplay or any other significant accomplishment. Critics and the public have a field day with these upsets, which become the oft-cited examples of how the academy is clueless about contemporary filmmaking. Typically, the academy gives an

award to a director, actor, etc., for a lesser achievement years later to make up for such mistakes. But it should really just own up to its bad judgment and give an award that says what it means. Recipients could include Martin Scorsese, who has never received an Oscar for best director out of five well-deserved nominations, or Robert Altman, another director who can't seem to catch a break after six nominations.

**Best nude scene:** The promise of nudity in a film can often be the factor that convinces a person to see a film in the first place. C'mon: How many guys saw *Mulholland Drive* and were clueless about the plot but felt the steamy action between Naomi Watts and Laura Elena Harring alone was worth the price of admission? For actors, getting naked in front of a camera knowing millions of moviegoers will be commenting on their birthday suit must make for some self-conscious moments. The academy should be recognizing such personal triumphs as great art. Heather Graham's roller skates-only scene in *Boogie Nights* deserved acknowledgment, and I'm sure Ewan McGregor could have walked away with a couple of these awards for candid scenes in *Trainspotting* and *Velvet Goldmine*.

**Best quote:** Conversations between friends are always more interesting when they turn into a rapid exchange of movie quotes. It's these types of casual quoting sessions that can elevate even the most mediocre movie to classic status. *Better off Dead*, the 1985 John Cusack screwball comedy, wouldn't be nearly as memorable without lines like, "Gee, Ricky ...

sorry your mom blew up," or "I've gone to this high school for seven and a half years—I'm no dummy." Plus, if the academy had given this award in the past, Woody Allen would definitely have more gold statues than he'd know what to do with.

**The academy takes pity on you as an artist:** Sometimes it's a miracle that certain movies actually make it into theaters. You know, the ones that are so god-awful that moviegoers feel sorry for the people who made them? It almost takes a certain kind of talent to make a film that shows a complete lack of knowledge of how to devise a cohesive story, cast actors in parts or write intelligent dialogue. *Empire Records* comes to mind, as do *Howard the Duck* and *Zoolander*. The directors, producers, screenwriters and all other crew members for such films should receive a big hand for making their film school professors feel like they failed.

**Biggest hype:** This category could often overlap with best picture. Some movies, no matter how good they are, receive so much media attention that I end up hating them. Last year *Ray* was one of those films—an above average biopic that was not only hailed as a near-masterpiece, but also turned every person in America into a Ray Charles fan. This year, I didn't even bother with *Walk the Line*, for similar reasons. And while I've heard so much praise for *Brokeback Mountain*, I might have to wait to see this supposed landmark film until people stop gushing.

—jdanna@colum.edu

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The Word

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City Beat

## Announcements

### Fat Tuesday Celebration

Celebrate the flavor of Louisiana at "Fat Tuesday: A Taste of New Orleans," where students can sample spicy cuisine. The event will be held on Feb. 28 from 5 p.m. to 9 p.m. in the Hokin Annex, 623 S. Wabash Ave. For more information call the Office of African American Student Affairs at (312) 344-7569.

### Technophobia! Presentation

Join Columbia professor and filmmaker Dan Dinello for when he discusses his book, *Technophobia! Science Fiction Versions of Posthuman Technology*, at the HotHouse, 31 E. Balbo Ave. Students can also purchase the book and have it signed during the presentation that lasts from 6 p.m. to 8:30 p.m. on March 2. For more information call (312) 344-7383.

### SHOW OFF Portfolio Review

Columbia alumnus Jon Krusell of Red Eye Studio will be at the Portfolio Center, 623 S. Wabash Ave., Suite 307, to review various types of animation. Students can come to this workshop on Feb. 28 from 10 a.m. to noon. For more information call the Portfolio Center at (312) 344-7280.

### Bake Sale

The Social and Philanthropy Society is hosting a bake sale fundraiser from Feb. 27 to March 3. Students can buy goodies at the HUT, 623 S. Wabash Ave., from 8 a.m. to 5 p.m. For more information call Casandra McCottrell at (312) 528-0242.

## Corrections

In a Feb. 13 article about Columbia's real estate holdings, The Chronicle reported that the Center for Black Music Research rents two apartments in the U.S. Virgin Islands. The college actually rents one apartment for Rockefeller Fellows in the U.S. Virgin Islands, and one in Chicago.

In a Feb. 20 photo caption a security camera was identified as being at 33 E. Congress Parkway, but it was at 24 E. Congress Parkway.

## THE COLUMBIA CHRONICLE

If you have an upcoming event or announcement, call The Chronicle's news desk at (312) 344-8964 or e-mail [chronicle@colum.edu](mailto:chronicle@colum.edu).

## IN YOUR OPINION

### If you could come up with a city ordinance, what would it be?



"[I would make an ordinance] against raising taxes, because [otherwise] it would make it harder for the common worker to achieve the American dream."

—Cortez Mack, graduate student, music production



"I'd create an ordinance where if you're a student, parking should be made available for you by using city stickers."

—Nicole Lewandowski, freshman, fashion design



"People without criminal records should be eligible for firearm permits for protection in the city."

—Ryan Nauseda, junior, art and design



"No cars—it would help the environment."

—Monika Pawlak, graduate student, photography

# Supreme Court refusal a blow to college journalism

Justices refuse to hear case on student paper censorship

By Jim Jaworski  
Assistant Campus News Editor

The Supreme Court declined a chance to rule on a First Amendment rights case concerning student publications, giving colleges and universities more power to censor their newspapers.

Justices declined to hear an appeal on the subject of censorship in college-funded newspapers. Three former student journalists from Governors State University's Innovator sued the school in 2001 after administrators censored the paper. By rejecting the appeal, the Supreme Court let stand a lower court's ruling that found in favor of administrators at the south suburban university.

In the wake of the decision, journalists are concerned over possible negative effects on student-run publications.

"I don't think there is ever any excuse for censorship," said Jim Killam, a faculty adviser for the Northern Star, the newspaper at Northern Illinois University. "It's always wrong, and it always will be wrong."

Killam is the former president of the Illinois College Press Association. He held the position when the conflict first began.

Although Killam thinks the decision could have a negative affect on college journalism, he believes that the situation was not as simple as First Amendment rights, since the students were seeking monetary damages. He said he believes the Supreme Court decision is not

going to have the long-term effect that people suggest it might.

"I hope that this becomes sort of an odd footnote in the question of college media rights," he said.

Killam added that he doesn't believe the decision will lead toward more censorship, since many college newspapers are on good terms with their respective administrations.

"Most administrators, at least in this area, have been pretty good about this and not said, 'This opens the door and we're going to censor you,'" he said. "Occasionally you get these rogue administrators that might try this sort of thing. I'm just trying to remain optimistic that if something like this does come up again that cooler heads will prevail."

Mark Goodman, executive director of the Student Press Law Center, a group that provides legal assistance for high school and col-

lege journalists, said the best way to avoid potential problems between newspapers and administrations is to reach an agreement before any conflict arises.

"The key for any school is to get their college administration to go on record now stating the school's news organizations are editorially independent and student editors make all content decisions," he said.

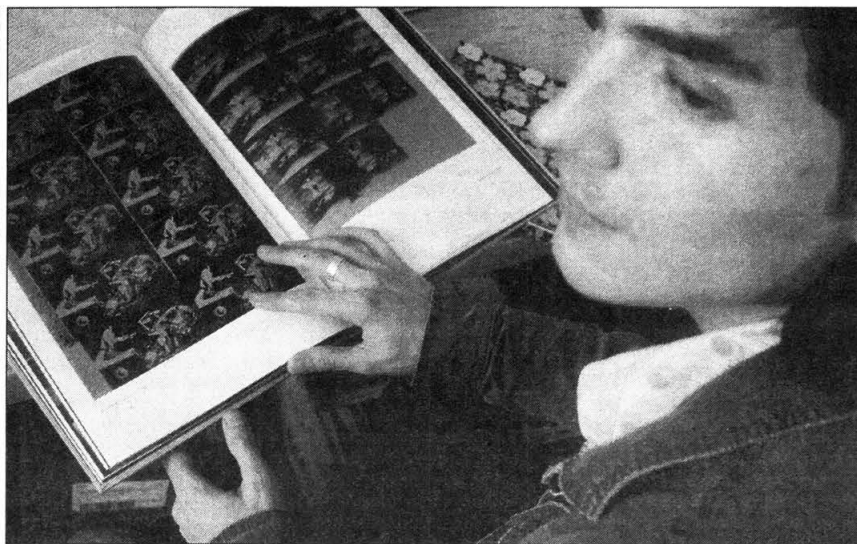
A school can give its publications a public forum designation, increasing the student journalists' rights, Goodman said.

"Now is the time for students to go to a school and demand that," he said. "If [the school] is unwilling to adopt such a policy, I think students need to expose the

See *Innovator*, Page 12

*"I hope that this becomes sort of an odd footnote in the question of college media rights."*

—Jim Killam,  
faculty adviser for the  
Northern Star, NIU



Allison Williams/ The Chronicle

Jeff Campbell, a recent Columbia graduate, researches information for an Andy Warhol exhibit that will open at the Museum of Contemporary Art, 220 E. Chicago Ave., in March.

## Columbia grad interns on Andy Warhol's 'Supernova'

By Allison Riggio  
Staff Writer

Jeff Campbell, a 2005 Columbia graduate, is currently in his second semester as a curatorial intern at the Museum of Contemporary Art. He is working on an exhibit featuring the work of renowned Andy Warhol.

Set to open March 18, the exhibit, "Andy Warhol/Supernova: Stars, Deaths, and Disasters, 1962-1964," showcases the artist's silkscreen work depicting famous images of people and events.

Though he only works one day a week at the museum, Campbell has already been exposed to a wealth of Warhol's work in preparation for the opening.

"Working on this exhibit of someone who is so huge—it's really exciting," Campbell said. "It's really fun, and every time I see the Warhol paintings I can't believe that I'm actually helping put a show together involving these."

According to the intern super-

visor for the curatorial department, Tricia Van Eck, Campbell has been working on a PowerPoint presentation to accompany lectures she will be giving on the exhibit.

"I've also been researching to find information and [to] help write drafts for texts that will go on the gallery walls explaining why Warhol was so revolutionary," Campbell said. "[It would describe] the cultural and political climate around Warhol while he was creating [this] celebrities and disasters series."

Van Eck said that aside from administrative tasks, she tries to focus Campbell's projects around some of his strongest points.

"He's a really great writer," Van Eck said. "We try to employ that skill as much as possible. He can be given a task and quickly turn it around in a really efficient, timely, well-rounded type of response."

Campbell has a bachelor's degree in art history, making him one of the first students at

Columbia to graduate under the newly created major. Though Campbell said he concentrated on non-Western art, he still expresses interest in artists such as Warhol.

"I think that Jeff is very qualified for what he's doing with [the internship]," said Greg Foster-Rice, faculty member in the Photography Department and Campbell's former professor. "He had a great deal of interest in contemporary art."

According to Kate Ezra, faculty member in the Art and Design Department and coordinator of Art History, Campbell took a variety of courses covering many artistic genres while working toward his degree. Since the art history major was so new during Campbell's time at Columbia, he took many of what would eventually be his required courses before the major was officially developed.

"I think Jeff's exposure to different fields of art history at Columbia gives him a good background

See *Warhol*, Page 6

## Columbia celebrates Mardi Gras



Erin Mash/The Chronicle

James Kinser, Columbia's alumni relations coordinator, poses in his mask at Columbia's Feb. 23 Mardi Gras celebration in the 1104 Center, 1104 S. Michigan Ave. Students and faculty alike came out to celebrate, sporting a variety of festive masks.

## Sessions aid in informing Columbia's faculty, staff

By Amanda Maurer  
Assistant Campus News Editor

Columbia's administrators hope that a series of newly created informational sessions will help make a better working environment for staff and faculty.

The sessions, known collectively as the Staff Development Series and Management Leadership Series, consist of five workshops developed specifically for chairs, department heads and supervisors. Another three are open to all of Columbia's faculty and staff.

The sessions are led by various trainers, most from Columbia. Some involve PowerPoint presentations, while others include demonstrations. They began Feb. 1 and run through June. They are held at

locations on campus during the day.

Stephanie Griffin, session trainer and assistant vice president of Human Resources, is one of the driving forces behind the series.

While many departments conduct their own informational workshops, this is the first time that employees can take advantage of the school-wide sessions.

"When I was hired in March 2004, we were looking at [staff development] to meet the professional and personal needs of staff," Griffin said.

In addition to Griffin's work, Columbia president Warrick L. Carter created a president's advisory committee to discover how else Columbia could help employees.

See *Sessions*, Page 12



# Frequency 32

Television Department  
Columbia College Chicago

Program Guide for Student Lounges and the University Center on Channel 32

ENTERTAINMENT

## Dude Turn That Up!

A special musical performance show that highlights bands and performers from the Chicago area. This show brings music to your eyes and ears.

MWF: 7:30p TTR: 6:30p

Sunday Afternoon Marathon @ 11:00a

## Back Burner

First time cooking away from home with no help from Mom? Learn how to throw together a quick healthy meal with chef, Steve Siwinski.

MWFSu: 1:00p TTR: 10:00a

Sunday Afternoon Marathon @ 10:30a

## HotSpots

A fast-paced, entertainment program that visits different venues around Chicago.

MWF: 1:30p TTRS: 10:30a

CAMPUS COMMUNITY

## Campus Update

Columbia's forum for campus news, announcements, events, weather info & more..

Daily: 9a, 12p, 3p, & 5p

## Newsbeat

Live news broadcast program produced by the students of the Television and Journalism Department

TR: Live Noon

Rebroadcast: 3:00p

## Metro Minutes

Following entertainment and special interest peices, Metro Minutes also covers the important happenings at and around Columbia.

MWFSu: 11:30a TRSu: 10:00a

Interested in volunteering for Frequency TV? Contact:

## Frequency TV

Columbia College Television Dept.

312.344.8509

frequency@colum.edu

# NATIONAL LAMPPOON NETWORKS

MWFSu: 8:00p - 11:30p

www.nationallampoon.com

# ZILO

TRSa: 8:30p - 10:30p


www.zilo.com

AFFILIATE PROGRAMMING

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## The Music Center of Columbia College Chicago 1014 S. Michigan at 11<sup>th</sup> St.

### Concert Hall Events

#### Tuesday February 28

Student Piano Concert

8:00 PM

#### Wednesday March 1

Student Jam

12:30 PM

Composer Sebastian Huydts in a Concert of Chamber Works

7:00 PM

#### Thursday March 2

Jazz Artist David Berkman in Concert

12:30 PM

David Berkman Workshop

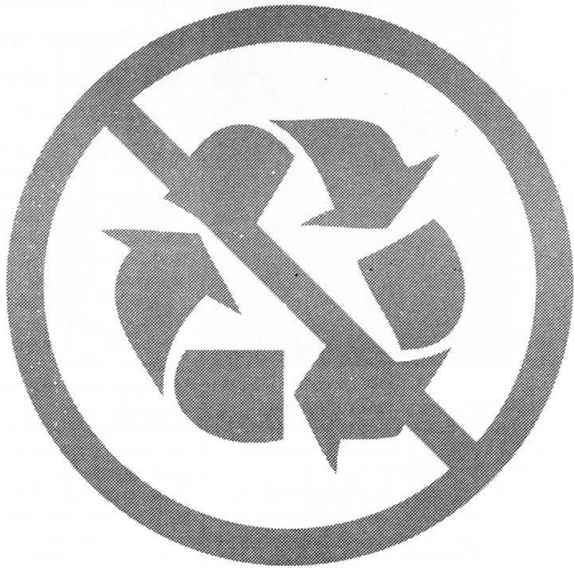
1:30 PM

#### Friday March 3

Marty Kane Senior Recital

7:30 PM

All events are free. For more info: 312.344.6300



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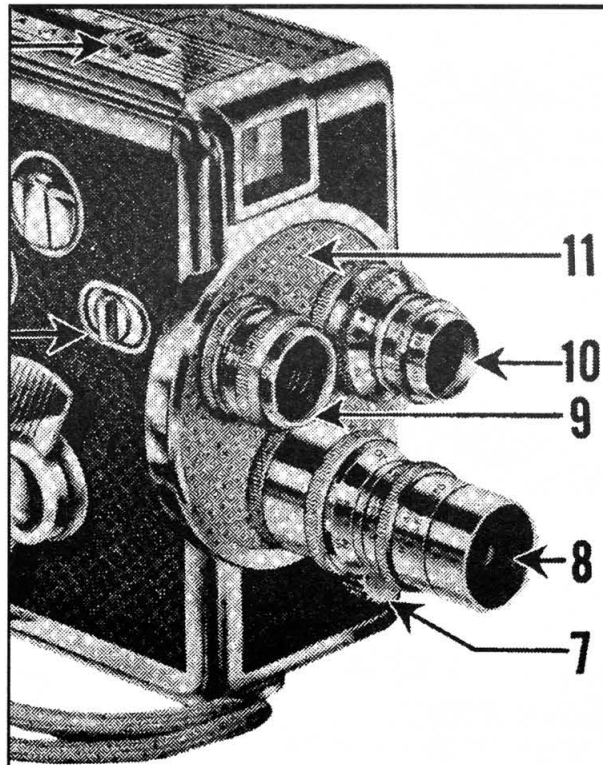
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Moderated by:

**M a r a T a p p**

**Columbia**

COLLEGE CHICAGO



# Exhibit showcases 'inspiring' teachers

Gallery display features work from outside the classroom

By Seth Stauffer  
Staff Writer

Some believe that people end up teaching art because they couldn't make it as artists. That is the myth that the educational studies program at Columbia is trying to dispel with its exhibit

"Inspiring Visions: Artists Who Teach."

"Art teachers do produce artwork," said Anne Becker, who teaches in the program.

She described it as a "grass-roots exhibit." It opened Feb. 6 and runs through March 3.

"I think the exhibit represents the program and the students," Becker said.

The exhibit is a chance for artists who will spend a majority of their time teaching to display works of their own. Photography, painting, charcoal and mixed media works are all on display.

"It's sort of representative of who we are and what we will

bring to teaching," said Nicole Koehler, an educational studies major. She has an etching on display titled "Be Still."

"I have all these resources now," Koehler said about the people in the program.

She said that if she has to teach a class about painting, then she can call up one of her colleagues for pointers on how to go about it.

Koehler came into the program with teaching experience from working with junior high students. She said that art can help

children with expression and communication.

"It's hard to say something is done incorrectly," Koehler said about critiquing student work. "I think there's a difference to doing

the assignment incorrectly and producing something."

People who attended the exhibit had mixed opinions about what's on display.

"I don't think the name [of the exhibit] fits," said Tahani Hassan, a senior marketing major. She said liked some of the work but wasn't sure where the teaching part came into the exhibit.

"I wouldn't show some of this stuff to kids," Hassan said.

*"It's sort of representative of who we are and what we will bring to teaching."*

—Nicole Koehler,  
Educational studies major  
and artist



Mike Sendra/The Chronicle

Yunuen Oseguera-Pardo, an AEMM senior, looks over the 'Inspiring Vision' Exhibition in the 33 E. Congress Parkway building on Feb. 23. The exhibit shows art works by graduate students in the Educational Studies Department.

Hassan's friend Sarah Sutton, a freshman fine art major, said she liked the mixed media pieces.

"I really like the use of different materials," Sutton said. Her favorite is a piece by Traci McNanara called "In the Meantime."

"I like to see stuff like this: people being creative," said Richard Smith, who is not currently in school but took time with his friend Jessica Sykes, a freshman computer sciences major from Olive-Harvey College, to walk through the exhibit.

"To me, this is the kind of stuff that's happening in the world," Sykes said, referring to a piece titled "Tomorrow is Another Day" by Heidi Wirtz.

The piece is covered with panels, like a quilt, that depicts various themes. Some of those themes in the quilt had to do with religion.

"It's trying to get people's attention," Smith said.

One artist, Alexis Spatz, summed things up in a short statement she gave at the reception.

"This show is so exciting to me because it gives us all the opportunity to put to rest the old saying 'Those who can't do, teach' and allows for the new saying 'Those who teach, can do, too,'" she said.

The exhibit is free and open to the public. It runs through March 3 and is located at the C33 Gallery in the 33 E. Congress Parkway Building.

## Warhol: Grad student interns at new MCA exhibit

Continued from Page 3

to do Warhol," Ezra said.

"We're really pleased with everything he did," Van Eck said. "He took a nice leadership role of teaching the newer interns how to work. He's really good to have and work with."

Campbell hopes to eventually work as a curator or gallery owner, but first wants to attend graduate school. He sees this internship as a great step in furthering his career.

"I've learned so much, and [the internship has] been a lot of fun, too," Campbell said. "It's been a great experience making really good contacts with everyone."

With the guidance of his former Columbia teachers, Campbell decided to apply for the internship after graduation.

"I really encouraged him to pursue it," Ezra said. "This is a perfect opportunity for him."

Though he did not get to choose to work specifically on the Warhol showcase, Campbell said he definitely expressed an interest in working with Van Eck on the curatorial aspects of the exhibit.

"He's a very good writer and he's a very good researcher," Foster-Rice said. "He's got a very inquisitive mind. I think that those are the skills that serve you best in a curatorial position. That ambition ought to pay off."

## SCHOLARSHIP OPPORTUNITIES

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- Academic Excellence Award (Deadline: March 1, 2006)
- Albert Weisman Scholarship (Deadline: January 17, 2006)
- Alumni Scholarship (Deadline: April 14, 2006)
- Bob Enrietto Scholarship/Semester in L.A. (Deadline: March 15, 2006)
- David Rubin Scholarship (Deadline: March 15, 2006)
- Helen Fong Dare Scholarship (Deadline: March 2006)

- Hermann Conaway Scholarship (Deadline: March 1, 2006)
- Hillary Kalish Scholarship (Deadline: April 3, 2006)
- John Murbach Scholarship/Designer-in-Residence (Deadline: April 14, 2006)
- President's Club Scholarship (Deadline: April 30, 2006)
- Ron Pitts Scholarship (Deadline: March 15, 2006)

### Department scholarships

#### ART & DESIGN

- Pougialis Fine Arts Award (Deadline: April 2006)
- Precious Lashley Fashion Scholarship (Deadline: Spring 2006)

#### ARTS, ENTERTAINMENT & MEDIA MANAGEMENT

- The Make A Dent Scholarship (Deadline: April 28, 2006)
- Precious Lashley Fashion Scholarship (Deadline: Spring 2006)
- The Chuck Suber Scholarship (Deadline: December 16, 2005)

#### ASL - ENGLISH INTERPRETATION

- Michael Frylewicz Scholarship (Deadline: June 1, 2006)

#### DANCE

- Forest Foundation Scholarship (Deadline: March 31, 2006)

#### EARLY CHILDHOOD EDUCATION

- Joan and Irving Harris Scholarship (Deadline: April 14, 2006)

#### FICTION WRITING

- John Schultz and Betty Shiflett Story Workshop Scholarship (Deadline: Spring 2006)
- Sylvia McNair Travel Story Scholarship (Deadline: Spring 2006)

#### JOURNALISM

- John Fischetti Scholarship (Deadline: March 10, 2006)
- Irv Kupcinet Media Arts Scholarship (Deadline: March 1, 2006)

#### MARKETING COMMUNICATION

- The Patricia McCarty Scholarship Fund (Deadline: March 17, 2006)

#### MUSIC

- Music Department Scholarship (Deadline: February 15, 2006)

#### PHOTOGRAPHY

- Kodak Scholarship (Deadline: April 2006)

#### RADIO

- Irv Kupcinet Media Arts Scholarship (March 1, 2006)

#### TELEVISION

- Al Lira Scholarship (Deadline: March 1, 2006)
- Thaine Lyman Scholarship (Deadline: March 1, 2006)
- Irv Kupcinet Media Arts Scholarship (Deadline: March 1, 2006)

#### THEATER

- Betty Garrett Musical Theater Scholarship Fund (Deadline: April 14, 2006)
- David Talbot Cox Scholarship Fund (Deadline: April 14, 2006)
- Freshman Achievement Award (Deadline: April 14, 2006)

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# Nominate a Great Teacher!

For details visit

[Http://cte.colum.edu/programs/eta](http://cte.colum.edu/programs/eta)

Deadline for Nominations: Friday, March 10, 2006

The Excellence in Teaching Committee is looking for

nominations for the Columbia College Chicago

Excellence in Teaching Awards.

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Columbia   
COLLEGE CHICAGO

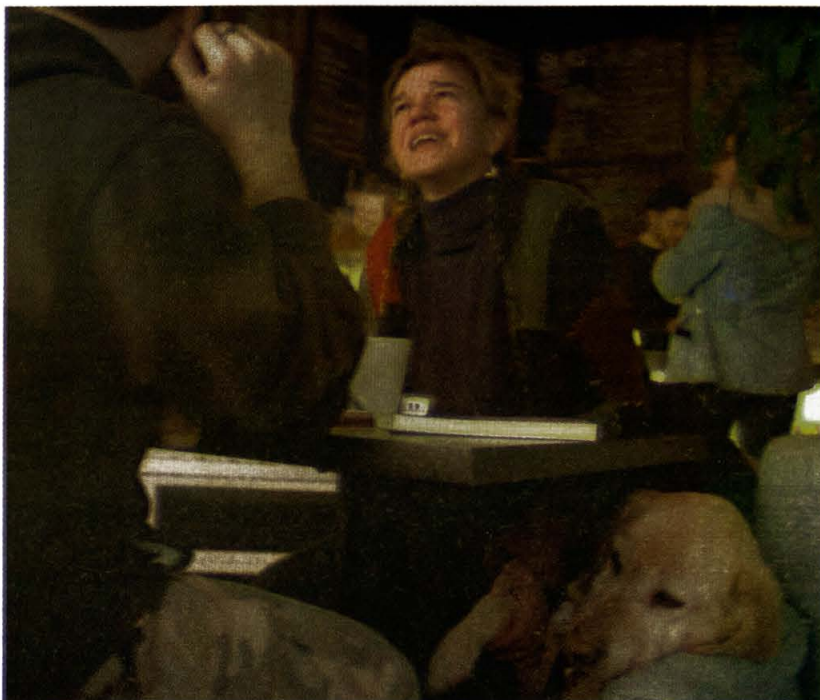


# Award-winning Chronicle Photos



Mauricio Rubio/The Chronicle

Earl Hawley (right) and Timothy Gordon spent time with their two children June Gordon-Hawley, 2, and Charles Gordon-Hawley, 1, on a swing set in Lake Shore Park Feb. 17.



Erin Mash/The Chronicle

Seeing eye dog Hanni gets a break from duty and a chance to relax under the table Friday afternoon at Gourmand Coffee in the South Loop. Hanni's owner, Beth Finki, had met Dan McCalleen for coffee and conversation.



Michael Jarecki/The Chronicle

On Feb. 17 and 18 The Chronicle Photo Staff received several honors from the Illinois College Press Association at the organization's annual student newspaper conference.

Representatives of the Chicago Tribune's photo department selected The Chronicle's photographers as three of the five finalists in the Calumet Photography Shoot Chicago photo competition.

Mike Zajakowski, picture editor for the Chicago Tribune Magazine, gave all the participating photographers six hours to interpret the word "chill" through images. Chronicle photographers Erin Mash, Mauricio Rubio and Michael Jarecki brought back some of the most striking images which are displayed below.

Left: Chris Todaro of Aurora, Ill., feeds seagulls crackers as a way of relaxing on his lunch break Feb. 17 at Montrose Beach. Growing up, Todaro hated his father's pigeon coop, but ever since his father passed away he has grown to love birds and says he is now considering building a coop himself.



## Decline: Minority faculty members on a steady downfall

Continued from Front Page

One young woman recently left Columbia because she felt that the issues addressed through her artistry was not understood by the majority of faculty with whom she was coming into contact, Shonekan said.

"I'm not pointing fingers," Shonekan said. "I'm just saying that what we need to do is start thinking about how we as faculty can work towards supporting and understanding these other world views."

### Minority faculty decline

Over the past 10 years the number of full-time minority faculty has dropped from 22 percent in 1995 to 17 percent in 2005, while the percentage of part-time minority faculty have also decreased. Minority staffing has fallen 12 percentage points in the past decade. Two of Columbia's prominent African-American administrators, Charles Cannon, former chair of the Science and Math Department, and Cheryl Johnson-Odim, former dean of the School of Liberal Arts and Sciences, both recently announced their resignations. Cannon is stepping down to faculty, but Johnson-Odim is leaving.

"I don't have an answer for it," said Steve Kapelke, provost and vice president of Academic Affairs, who is white. "It's possible that we are not working as hard as we should [to hire minority faculty and staff]."

Kapelke hopes this is not the case, though. Senior academic administrators have been recently discussing this decline. The college has been hiring from a wider geographical range, which Kapelke said should help.

"We're going to continue to work hard to hire the very best faculty, many of whom will be minority faculty," he said.

Kapelke said most institutions struggle with minority faculty hiring. Figures show colleges and universities in Chicago are no exception to this trend. Nine percent of Loyola University Chicago's students are black, and only 4 percent of the faculty. In 2001 only 2 percent of the tenured professors at Northwestern University were black, while the black undergraduate enrollment was at 6 percent. The black population of Chicago is about 37 percent, according to the U.S. Census Bureau.

Junior Celeste Ball, president of Columbia's Black Student Union, said that having minority teachers enriches the learning experience and makes black students comfortable in a classroom where they may be outnumbered.

"I feel really good when I have a black teacher because it's also like a role model," Ball said. "I feel like they can relate to me, and they've been through the same things I've been through."

Most curricula are not as diverse as they should be, and teachers should look to various sources to contribute, according to Ball. Instead of just covering European literature in an English class, she said, writers from the Harlem Renaissance or Black

Arts Movement also need to be included.

"We want to make the classes as diverse as possible, especially in terms of racial identity," said Tony Trigilio, director of Undergraduate Poetry, who is white. "Just because people are trying to do it doesn't mean it's done perfectly."

The amount of diversity within the curriculum also depends on the time periods covered. Classes covering certain eras will not have much diversity, according to Trigilio.

"The key is really creating an environment that anchors [African-American students] within Columbia, and to do that we need to make sure that we enable them no matter what their artistry is," Shonekan said. "If we're sensitive to these issues it will make all of our classes more inclusive."

### Breaking stereotypes

Ball and Shonekan both said that black students, because they may be highly outnumbered in the classroom, are looked at to be representatives for all

When racial topics come up in classes Shine thinks there should be group discussions and opinions, instead of just turning to one student to speak for an entire race of people.

"All of a sudden you have to explain things to people, and you shouldn't have to," Ball said. "Because where you are from you don't have to explain yourself."

Ball said that other students frequently make accidental discriminatory remarks without thinking about how it will affect the black students. Derogatory comments are commonly made about the South Side of Chicago, which offends Ball, since that's where she's from. People often make accusations that the entire South Side of Chicago is unsafe, and those types of comments hurt even though they may not be directed at her.

"People need to be more exposed to our culture instead of just making assumptions," she said.

Kimberly Weatherly, director of African-American cultural affairs and faculty adviser of the Black Student Union, which has

made an effort to go to all of the events," she said. "When everyone stays on their own block you don't grow."

### Committing to change

Weatherly is on a multiracial committee that meets once a month to identify what the college needs to do to correctly address the problem of declining diversity. The task force is a collaboration of the Student Affairs Committee of the College Council, the Enrollment Committee and the office of Multicultural Affairs.

"We want the diversity of Columbia to be appreciated by all, socially, culturally and academically," she said.

The committee has been meeting with students to find out how they feel about the college community and what needs to be improved. Lack of cultural sensitivity and diversity in the curricula are also issues that have been brought to its attention.

Committee members will next be meeting with deans and department chairs to discuss the diversity in the curricula and hope to find solutions to give the

member to an area high school to talk to students interested in the department, according to Kelly.

"We recruit in every metropolitan high school," he said. "What we also want to encourage is that the departments can take a special role in reaching out to high school students."

Weatherly said that the office of Multicultural Affairs is working to develop an official welcome for minority students during orientation week. Having a booth at convocation in the fall is not enough, she said. Small group sessions would make incoming minority students aware that there is an office they can go to for support and resources.

To help ease the financial burden on minority students, the college is increasing its number of scholarships for low-income students to 700 in the fall.

Five hundred of the scholarships given will be Open Doors scholarships, which are for students graduating from Chicago public high schools. The other 200 given are newly created scholarships for new and continuing low-income students.

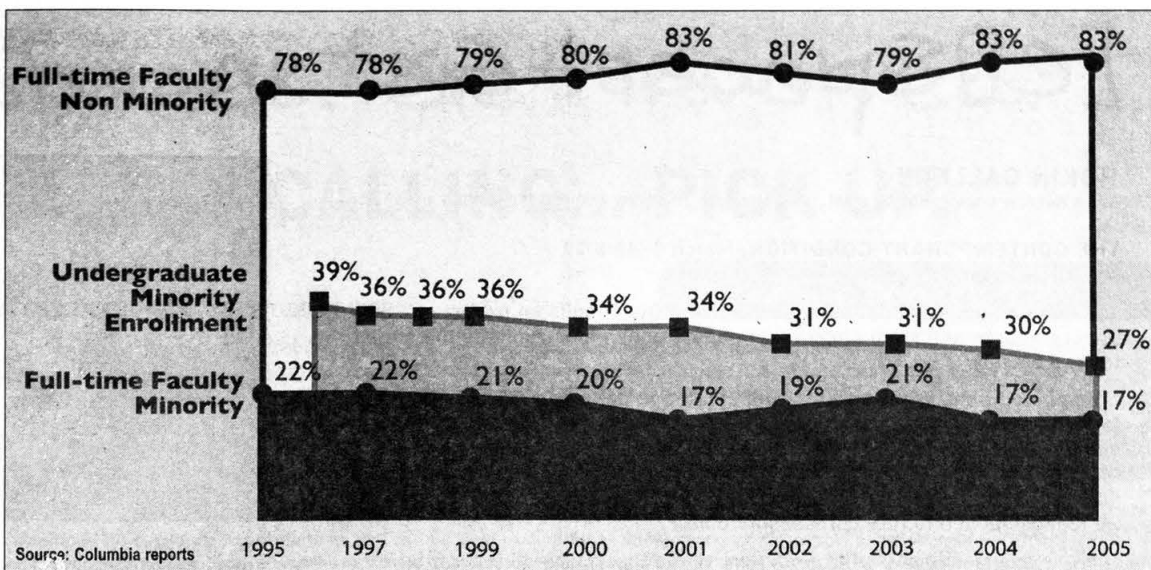
Students awarded the scholarships will receive \$4,000 to \$5,000 per year based on financial need and merit.

Without making adjustments Columbia will continue to see a steady decline in its African-American population, said Sharon Wilson-Taylor, dean of students, who has worked at Columbia for 15 years. Wilson-Taylor, who is African-American, doesn't have a definitive answer as to why black student enrollment is down but wishes she did, she said, because then the issue would be easier to tackle.

"The reason why I don't know is because it's not black and white," she said. "It's a complex issue. It's not all finances as people may think."

Ball said she has stayed at Columbia because she loves the creative atmosphere, and is happy with the support the Black Student Union has been receiving this year.

"I do feel like Columbia is making a better effort," she said. "I feel like it's kind of late because when people realize that they have a problem that's when they finally make a decision to act. This should have already been taken care of when they saw numbers drop 1 percent, not when numbers were down even more."



Josh Covarrubias/The Chronicle

***"We want the diversity at Columbia to be appreciated by all, socially, culturally and academically."***

**—Stephanie Shonekan,  
assistant director of Cultural Studies**

African-American people at Columbia, which is unfair.

"It could be sort of cultural ignorance," said Shine, photography major, who is African-American. "When people really don't know about things, they are always sort of uncertain about different comments and discussions. So they look to see if someone knows more."

Shine recently experienced this during a photography course. When the class was looking at slides, and one came up that was supposed to portray African-American family values, his classmates all turned to him to hear his thoughts about it. Shine said this happens a lot, since he is usually one of the only black students in his photography classes.

"We're all artists; we shouldn't be judged or categorized as a race," he said.

about 50 members, said she encourages students of all backgrounds to attend events put on by all organizations. The college community would become more integrated if cultural barriers were broken.

Even though Columbia is an artistic and largely liberal community, Shine said that there are still racial divides.

"If you look around, if you're in the Hokin for instance, you see black students with black students and white students with white students," he said.

Weatherly also feels that students should not think that they cannot attend certain events because they are being held by minority organizations. The events are open everyone at the college.

"The minority organizations support one another, and I can't say that the other organizations

college more of a community feel, where no students are disconnected.

"We are working very diligently on educating the majority," Weatherly said.

### Hauling the decline

Over the next few weeks the committee will be presenting its recommendations to college administrators and the College Council. The committee will call on departments to participate in high school recruitment, which it hopes will strengthen Columbia's relationship with area high schools. The committee is currently putting together a recruiting tool kit, which will provide departments with language and information to reasonably help with recruitment of minority high school students. One way the departments may be able to help out is by sending a faculty



# [C]Spaces. Get in.

## HOKIN GALLERY

623 S WABASH AVENUE, HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

### THE CONTEMPORARY CONDITION, March 6- April 21

Reception: March 24, 6-8 pm

The Contemporary Condition: Photographs of Our Time is an exhibit of undergraduate and graduate student photography which explores the state of today's society.

"The photographs in this exhibit were created to point and ask, plead even, for answers to questions as diverse as: do we really go so numb in front of an embarrassment of riches; can you image buying a brand new house that looks exactly like every house on the block; does anyone seriously believe that these plastic plants don't, in fact, make things worse; or are we that afraid of death that we feel compelled to turn corpses into dolls?"

There is a certain disbelief at work here that only occurs when the filter of routinization is stripped away by seeing something freshly. And as with any revelation, there is a challenge: is this the way you want it? what are you going to do about it?"

- Curator, Paul D'Amato, Professor of Photography, Columbia College Chicago



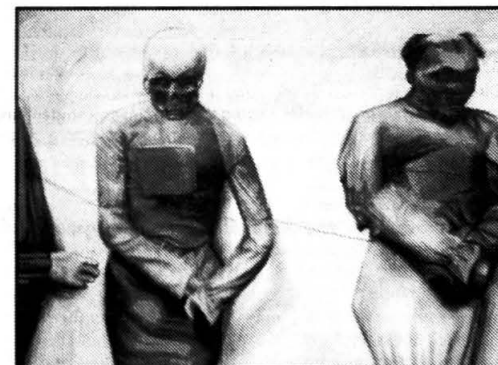
## HOKIN ANNEX

623 S WABASH AVENUE, HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

### NEW AMERICANA, March 13 - April 21

Reception: March 16, 5-7pm

This open-call student exhibition explores and examines the New Americana. Many of today's ideals, ethics and climates can easily be identified as American. Definition can be drawn from consumerism, direct marketing techniques and fast foods to family values, sexuality, entertainment and environmental landscape.



## C33 GALLERY,

33 E Congress Avenue.

HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

### INSPIRING VISION: ARTISTS WHO TEACH, February 6-March 3, 2006

Inspiring Vision: Artists Who Teach exhibits the collective work of the graduate students in the Educational Studies Department of Columbia College Chicago. The exhibitors, who are earning their masters' degrees in art education and elementary education, present works in photography, drawing, painting and mixed media. The teacher candidates and dedicated artists demonstrate that their passion and devotion to the arts will enable them to be the catalysts for their students' artistic pursuits. The innovative and vibrant work in Inspiring Vision: Artists Who Teach illustrates that the arts are a vital part of any student's education.

## GLASS CURTAIN GALLERY

1104 S WABASH AVENUE, HOURS: 10 AM - 5 PM TUESDAY, WEDNESDAY AND FRIDAY AND 10 AM - 7 PM ON MONDAY AND THURSDAY

### PEACE IT TOGETHER—MIDDLE EAST PEACE QUILT EXHIBITION

March 2-April 1, 2006

The Middle East Peace Quilt Exhibition is the centerpiece of Peace it Together, a month-long celebration presented by Genesis at the Crossroads and Columbia College Chicago. Sima Elizabeth Seffrin, a visionary visual artist from Vancouver, British Columbia, conceived the Middle East Peace Quilt. Seffrin's two year project pieces together 30 panels created by artists of Israeli, Palestinian, European, and North American descent. All 30 of the panels will be on display in the Glass Curtain Gallery.

The Peace it Together celebration will present a number of arts programs, exhibitions, performances and lectures during the first two weekends of March. Peace it Together is a celebration focused on the power of art to bridge diverse cultures and peoples.



VISIT: [HTTP://CSPACES.COLUM.EDU](http://CSPACES.COLUM.EDU) FOR A LISTING OF ALL UPCOMING [C]SPACE PROGRAMS

**[C]**

**SPACES**

**GLASS**  
curtain  
**GALLERY**

**C33**  
GALLERY

**HOKIN**  
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center

**THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO**

# [C]Spaces. Get involved.

## MANIFEST IS CALLING... PICK UP.

### STUDENT ARTWORK

#### CALL FOR GRADUATING SENIOR AND GRADUATE STUDENT WORK

Deadline March 17!

Submit digital images of your artwork for the Manifest 06 online gallery. Images can include documentation of artwork, performance, video and film stills, or still photography. Bring a CD-ROM of your images to Sarah Eva Krancic, Visual Communication Coordinator of [C]Spaces, Glass Curtain Gallery Office Suites, 1104 S Wabash, first floor, 312.344.6645. Images should be 300 dpi, at least 5" x 5", B&W or Color CMYK, jpeg, tiff or scalable eps.

### PERFORMANCE ARTISTS

#### CALL FOR TICTOC ARTISTS, PERFORMERS, AND DANCERS

Deadline March 17!

Submit proposals for TICTOC performance art for Manifest 06, May 12. TICTOC includes art pieces that are site specific, can be performed in the nooks and crannies of Columbia's campus, have a strong visual element, and can be short or durational, interactive or static, or solo or collaborative. TICTOC proposals can be submitted to Jennifer Friedrich, Festival and Performance Coordinator, Glass Curtain Gallery office suites, 1104 S Wabash, first floor, 312.344.6642.

### BANDS

#### CALL FOR BANDS AND SOLO MUSICAL ARTISTS, DANCE TROUPES, DJS, AND SPOKEN WORD ARTISTS

Deadline March 17!

Submit demos to perform on outside stages around campus during Manifest 06 on May 12. The only criteria is that at least one member of the group must be of graduate status (undergraduate or graduate). Demo must be on a CD, DVD, video, or audio tape and have good sound and/or visual quality, but can be a rehearsal tape. Demo must be clearly labeled with the title of the group, contact number and e-mail address. Submitted demos will not be returned. Demos can be submitted to Sharod Smith, Program Coordinator of [C]Spaces, Hokin Annex, 623 S Wabash, first floor, 312.344.7188.

### INTERNS

#### PROJECT PHOTOGRAPHER

Under the supervision of the [C]Spaces Director and the Visual Communication Coordinator, the Manifest 06 Project Photographer will shoot a series of images during the month of February to be used as the basis of the overall marketing campaign for Manifest 2006.

#### MUSIC MANAGEMENT INTERN

Intern Position for AEMM Student Under the supervision of the [C]Spaces Director, the Technical Director, and the Manifest Coordinator, the Manifest Music Intern will focus on all duties related to marketing the student and professional bands playing at the festival, as well as helping to organize the performing stages at the festival.

#### GALLERY ASSISTANT INTERN

Intern Position for AEMM Student Under the supervision of the [C]Spaces Director, the Gallery Coordinators, and the Manifest Coordinator, the Manifest Gallery Assistant Intern will play a vital role in the installation of exhibitions, staffing special events, and performing various tasks in the service of the festival.

#### TECHNOLOGY INTERN

Under the supervision of the [C]Spaces Director and the Visual Communication Coordinator, the Manifest 06 Technology Intern will assist in web marketing and the coordination of digital assets and workflow integral to the planning and promotion of Manifest.

#### MARKETING INTERN

Intern Position for AEMM Student Under the supervision of the [C]Spaces Director, Assistant to the Director and the Manifest Coordinator, the Manifest 05 Marketing Intern will concentrate on marketing and promoting end-of-year events to the Columbia College and South Loop communities, and will play a vital role in organizing the festival.

#### STUDENT ORGANIZATION INTERN

Intern Position for AEMM Student Under the supervision of the Director and Coordinator of Student Leadership and the Manifest Coordinator, the Student Organization CORE Intern will concentrate on organizing and developing an itinerary of events during Manifest 06 for the Student Government Association and Student Organization Council.

Please send resumés to: CarolAnn Brown, Director, [C]Spaces, 1104 S. Wabash, 1st Floor / Chicago, IL 60605

VISIT [HTTP://MANIFEST.COLUM.EDU](http://MANIFEST.COLUM.EDU) FOR COMPLETE JOB DESCRIPTIONS.

# CALL FOR WORK

## NEW AMERICANA

[C]Spaces seeks artistically aggressive undergraduate and graduate Columbia College students to submit to an art exhibition.

This exhibition explores and examines the New Americana. Many of today's ideals, ethics and climates can easily be identified as American. Definition can be drawn from consumerism, direct marketing techniques and fast foods to family values, sexuality, entertainment and environmental landscape.

We seek artistic response in all media to recognize and address these questions: What are the interpretations, relationships, similarities, differences, and/or definitions of American:

★ CULTURE?	★ STYLE?
★ SEXUALITY?	★ PATRIOTISM?
★ LANDSCAPE?	★ INDUSTRY?
★ CONSUMERISM?	★ FAMILY VALUES?
★ POLITICS?	★ ENTERTAINMENT?
★ MASS MARKETING?	★ EDUCATION?

CALLFORWORK

MARCH 1-3

HOKIN ANNEX, 623 S WABASH AVE

# manifest

URBAN ARTS FESTIVAL 2006

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## Innovator: Conflict started with critical story

*Continued from Page 3*

school and show that they are basically implying that they are inclined to censor in the future."

The conflict began when the Innovator published multiple articles critical of Governors State's administration. The dean of Student Affairs, Patricia Carter, asked the printing company not to produce the paper until receiving approval from the school's administration. The students refused to submit their articles to the administration for review.

Editor-in-chief Jeni Porche, managing editor Margaret Hosty and reporter Steven Barba sued Carter and the university, claiming that the rules the administration imposed were unconstitutional and restricted freedom of the press. The students asked for over \$1 million in damages.

The 7th Circuit Court of Appeals voted 7-4 in favor of Governors State in June, finding that the university had the right to censor the Innovator because it is funded by the school. The court cited a 1988 Supreme Court ruling giving high schools the right to censor their student publications. The decision applies to all public college newspapers in Illinois, Wisconsin and Indiana.

The Innovator is no longer in publication.

## Sessions: Trainers hope for higher attendance

*Continued from Page 3*

Responses to surveys and focus groups helped create the current program, which aims to better inform staff about issues that affect them the most.

The Management Leadership Series has five sessions that

cover how to evaluate staff members, the definitions of sexual harassment, how to interview personnel, incivility awareness and how to train new managers.

Each is meant to better inform managers and staff on Columbia's policies and procedures.

The Staff Development Series is open to faculty and staff and includes one session on financial planning and another for new employees.

Griffin said that while the ses-

sions are only open to staff and faculty, it does not mean that students won't benefit. She believes that by better educating our staff and faculty, students will be taught by more polished professors.

"The college continues to grow and become more complex based on our students," Griffin said. "They have needs, and we want to provide. We want to be able to meet the needs of our students."

Those interested must register ahead of time, and while certain sessions are strongly recommended, attendance has been low.

"Participation isn't grand right now; it could be a lot better," Griffin said.

She added that most administrators may not be attending because they aren't familiar with the program.

"It hasn't been communicated to the college at a mass level so that everyone in the college has been totally aware of it," Griffin said.

Another problem is that sessions are only offered at certain times, which also limits participation.

Laura Levitt-Gamis, the assistant to the chair of the Television Department, said that her work schedule simply does not allow her time to attend. Levitt-Gamis said that she has come from a strong business background, which has also schooled her in many of the sessions' topics.

"I may not attend [certain sessions], but I'm certainly looking to check them out because I believe all of this is important as Columbia is moving on," she said.

Levitt-Gamis said she hopes to attend some sessions in April.

Dave Dvorak, general manager of the Television Department, has attended some of the workshops and believes that they were worthwhile.

"I know some people think it's a waste of time," Dvorak said. "Personally, I think I got a lot out of it."

When Dvorak came to Columbia, he faced the task of completing staff evaluations. To survive the process, he was tutored one-on-one about the subject that the training now covers.

Griffin said that it's important for Columbia's staff to feel supported by the school.

"When you talk about development, you want people to feel that we're making an investment in their personal development," Griffin said.

Although Mark Kelly, vice president of Student Affairs, has not yet attended any of the sessions, he plans to and recommends that his staff attend as well.

"I think that Human Resources is trying to do a much better job at offering information and perspective to managers," Kelly said. "Without workshops like these, people are just not going to have the information they need to be as effective as they might be."

Dvorak said that he appreciates the college's effort to inform staff and faculty, as well as stay current with Columbia's position on certain topics.

"It's nice to see that the school is trying to help out," Dvorak said. "I don't see why anyone wouldn't want to go."

## Session Descriptions

### Performance Management

This session teaches how to best execute employee evaluations, and their importance. It is required for chairs, department heads and supervisors.

### Sexual Harassment Training

This session teaches how to recognize and prevent sexual harassment. It is also required for chairs, department heads and supervisors.

### Interviewing Skills

This session teaches how to interview, select and hire Columbia personnel. It is open to chairs, department heads and supervisors.

### Financial Planning Seminars

This session covers basic financial planning as well as retirement planning. It is open to all faculty and staff.

### Civility in Academia

This session teaches the importance of politeness and respect in the workplace, as well as the consequences of incivility. It is open to all chairs, department heads and supervisors. A similar session is also open to all faculty and staff.

### New Manager Training

This session teaches new leaders how to supervise others. It is intended for new or newly promoted chairs, department heads and supervisors.

### New Employee Orientation

This session helps new hires begin necessary paperwork and answers other questions. It is open to all new faculty and staff.

*Information compiled from the Staff Development and Management Series brochure.*

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#### HOW MANY AWARDS ARE AVAILABLE?

Up to ten (10) awards will be announced this Spring!

#### HOW ARE THE AWARDS DISTRIBUTED?

Each \$10,000 scholarship is distributed as follows: \$2,500 awarded in Fall 2006; \$2500 awarded in Spring 2007; \$2500 awarded in Fall 2007; \$2500 awarded in Spring 2008

#### DEADLINE: April 3, 2006

APPLICATIONS ARE AVAILABLE FOR THIS PRESTIGIOUS OPPORTUNITY AT [WWW.COLUM.EDU/SCHOLARSHIPS](http://WWW.COLUM.EDU/SCHOLARSHIPS)

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COLLEGE CHICAGO

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# THE WORD

NEWS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE

And can anyone tell me  
what Jack said when the  
Titanic finally sank?

## HISTORY FROM HOLLYWOOD

PAGE 8



HISTORY







**On Point.**  
by Hunter Clauss

## Employee of the month

I'm currently in the process of begging for internships and scholarships, so I'm trying to spruce up my resume. What I've realized is that before I started working for The Chronicle, I was a cog in various machines. A lot of the jobs I had didn't require any thought at all to do them.

My very first job was working in the attendance office at my high school. I was a sophomore, and all I had to do was enter in student ID numbers of absent students. It was not as exciting as it may sound, but it did have its benefits. I would memorize the ID numbers of kids I

hated and would enter them in absent whether they were or not. Ha ha. In their faces.

After I couldn't stand looking at another wiener's ID number, I got my ultimate dream job working at a comic book store. It was like spotting a unicorn in a forest, because, at age 17, I thought it would never happen. I wasn't the most popular guy in high school, and I'd spend a lot of time at the Comix

Gallery in Wilmette. My imagination would take off while I read about the adventures of Batman and wondered what exactly happened in the Batcave between him and Robin. I worked at the Comix Gallery for only a summer due to the nature of small businesses. I then got a job at an evil corporate bookstore that treated the elderly employees like giant, withered babies. It's not worth mentioning.

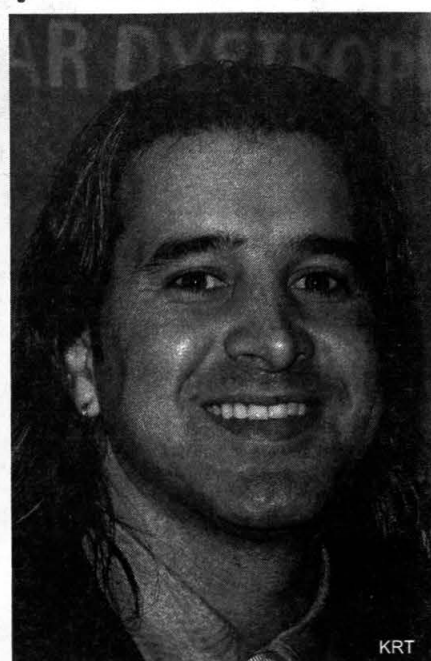
After being a slave for the evil corporate bookstore, I got a job at Urban Outfitters in Evanston. It was fun, but the customers were huge assholes. Whenever I couldn't find

some bimbo's size, she would act as if I punched her in the face. When I broke down and asked one terrible customer why she cared so much about clothing, I knew my days were numbered.

So I got a job working for an insurance company as a file clerk. I basically had to file every memo and policy. To make things worse, the filing hadn't been done for three months, and there was a massive mountain of paper that I had to tackle alone. Every morning when I came to work, I would silently weep to myself when I saw the giant hill that I would spend eight hours a day sorting out.

To keep things interesting, I would pretend that I had an alter-ego and that I was actually taking this worthless job as a disguise to hide my super powers. That fantasy quickly wore off, and I began slacking. I would make jokes about purchasing douche bag insurance while I randomly filed the policies in incorrect files. Good luck finding those!

I did take something away from these jobs despite how lame they may seem. I learned that having a bullshit job is the most terrible existence on earth. I only wish I could say that much on my resume.



KRT

Karma is a bitch, and Scott Stapp knows it. The former Creed frontman made horrible, brain-shattering music for way too many years. Now he's paying for it with a string of bad, public incidents. Let's go step by step as we analyze the much-deserved karmic backlash that has brought Stapp back into the media spotlight.

**Feb. 10: He gets married.** Not to just anyone—it's a former Miss New York, a beautiful and seemingly normal woman. That's great, but it means something is wrong with her. Whether she's using him for his money or is just a little slow on the uptake, she'll realize soon enough that his Christlike mannerisms and flaring nostrils aren't endearing so much as nails-on-a-chalkboard irritating.

**Hours later: Stapp is arrested for public intoxication at LAX on the way to his honeymoon.**

This isn't the first time public inebriation has got him in trouble. There was that spat last year in which Creed concert attendees sued the band for sucking so much. Stapp blamed it on medication; others speculate it was a pure drunken flop. But we all know what really happened. The people finally realized that they were at a Creed concert, and they lashed out at the band in a fit of embarrassment and rage.

**Feb. 17: Sex tape scandal!** The last and greatest bit of karma came when news broke that Stapp was involved in a taped sexual extravaganza with various women and, disgustingly enough, Kid Rock. Though neither musician has commented on the supposed video, we have a feeling that's a video no one wants to see—unless it's a choice between watching that or a Creed music video. **So what's next in the Stapp disaster train?** Hopefully it'll be a self realization that his music really is sent straight from hell, and he'll hide away any further thoughts of a musical career inside those long locks—we hear his hair holds many mystical powers. Let's see if they're good or evil, because at the moment they're emitting jackass rays loud and clear for the whole frickin' world to hear.

— T. Breyne



**Below the Belt.**  
by Jennifer

## Sex: Sensational and serious

When it comes to sex in this country, things tend to be black and white. Either sex is demonized and considered something dirty and wrong, or it's treated as a rite of passage—something everyone can and should do without much discretion. When AIDS reared its ugly head in the early '80s, the idea of "free love" flew right out the window, where it belonged. But today, where is the line drawn when it comes to sex?

Sex. Everyone thinks about it, most people have it and while it's a topic that I generally love to carry on about, I recently realized that there's one key part of sex talk that I usually fail to discuss: safe sex.

quite possibly the dumbest thing to ever escape that friend's mouth, it's a more common practice than we think.

As the government limits access to sex education and adequate birth control, sexual health isn't something anyone should take any risks with.

No matter where you stand on the issue of choice, it's much easier to avoid a possibly catastrophic situation by being cautious in the first place. No one wants to get knocked up before they've had a chance to graduate, no one wants to end up with a disease that can possibly kill them and the person they love. And

"Protect your self"—we've all been hearing this for years, but how many of us actually do all the time? When it comes to sexuality, the teenage "I'm invincible" complex seems to be more prevalent than ever in college-age people.

"I normally use condoms," a friend of mine said recently. "But sometimes I don't. Usually when it's with someone I know is a good guy, someone who doesn't sleep around."

While that was

as much as sex is fun, as much as sex is part of the human experience, it's also a gigantic responsibility.

Being preachy isn't really my thing, but I recently watched a close friend go through something she will never forget. While I've been pro-choice for as long as I can remember, and will continue to support a woman's right to choose until the day I die, abortion is no fun. A room full of women, teary eyed and petrified about what is next for them is something that no woman or man ever wants to see.

As right-wingers line up at the doors of clinics to judge people they know nothing about, women go into a room one by one, and their lives are changed forever.

Sex is great, especially when it's with someone you really care about. But I recently realized, at the ripe-old age of 22, that sex is no fucking joke. Sex can make your life happier, and it can also completely destroy you. Sex should be respected. Everyone should get tested, and people need to get educated. It's shocking how many women who don't know what their cervix is are having loads of sex. And how many men are baffled by the labia minora.

If you're confused, stop reading The Chronicle immediately, pick up a book or take a class. And learn about that body of yours before it's too late.

So, is that movie worth watching? That CD worth buying? Count the hearts in each review and use this handy chart to find out.

So, is that movie worth watching? That CD worth buying? Count the hearts in each review and use this handy chart to find out.

### Ratings Guide

So, is that movie worth watching? That CD worth buying? Count the hearts in each review and use this handy chart to find out.

♡♡♡♡♡	Complete Crap
♡♡♡♡	Download It
♡♡♡♡	Pretty Entertaining
♡♡♡♡	Very Good
♡♡♡♡	Word Up.



**Love us or hate us...**

We'd love to hear from you. How to contact The Word:



Hunter Clauss - hclauss@chroniclemail.com - (312) 344-8970

Tiffany Breyne - tbreyne@chroniclemail.com - (312) 344-8971

Hayley  
GrahamTiffany  
BreyneHunter  
Clauss

## top five

**Su Casa:** The best Mexican restaurant this side of the Rio Grande. From vegetable chimichangas to strawberry margaritas, this spot is muy caliente. 49 E. Ontario St. Go now.

**Frisbee golf season:** I can already hear the sweet sound of my disc hitting the chains. Soon enough I will be entering my first tournament and kicking some serious ass with my wicked side-arm. It's time to dust off my lucky cheetah.

**Bruce Campbell:** Can one man be so talented? YES.

**Revival of western style:** It's no secret cowboy boots are making a comeback. This staple of cowboys' or cowgirls' wardrobes has invaded the mainstream fashion scene, and I love it. To all those hipsters who were wearing them "before they were popular," get over it.

**The Daily Egyptian:** Southern Illinois University's school newspaper printed a series of false stories for two years after being duped by a crazy woman and an 8-year-old. Don't worry though; they made a triumphant comeback at the Illinois College Press Association Conference by winning best paper in their category.

**The Raconteurs:** Brendan Benson and Jack White team together to make sweet musical love. My ears haven't experienced bliss like this in quite some time.

**Los Angeles:** I need a break. Going to L.A. during Oscars weekend should fix that. That's right—I'm going, and I'm bragging hardcore, suckas.

**My inferno apartment:** The freezing cold weather last weekend made my overheated apartment building feel refreshing, as opposed to the normal hellish doom I encounter every time I walk in the door.

**Trips back home:** Nothing fuels me up after a stressful week like a trip to the suburbs, where cars are my mode of transportation and heating up a Lean Cuisine in the microwave isn't considered a home-cooked meal.

**Lo Fidelity Radio:** Every Sunday from 3 p.m. to 6 p.m. 89.1 FM, North Central College's radio station, plays back to back indie and folk gems. This show is definite proof that radio can still play quality music.

**Goths:** Nothing makes me feel better than watching goth kids dance at Neo, 2350 N. Clark St. Goths couldn't care less about what other people think. That's why some of them are terrible dancers. Getting them to do a conga line to Fischerspooner's "Emerge" is also widely hilarious and surprisingly easy.

**Wonder Woman's Invisible Jet:** Before she could fly, Wonder Woman had an invisible jet that she would ride around the world in. Wonder Woman, though, was not invisible and could be seen flying through the air in a sitting position.

**Hayley's 21st birthday:** 'Nuff said.

**Star Wars III: Revenge of the Sith:** I have an obsession to watch this movie again like a pregnant woman obsessed with eating pickles and ice cream.

**Evolution:** I wish I had two mouths instead of one. That way when I'm a hungry hungry Hunter, I can eat a cheeseburger and drink a soda pop at the same time. I also wish I was telepathic so I could talk to people with my mind as I drink and eat all at the same time.

## Calendar of Events

### Monday

Yeah Yeah Yeahs play at Logan Square Auditorium, 2539 N. Kedzie Ave. The show is all ages, starts at 8:30 p.m. and costs \$20.

Smoking Popes/Bayside CD release party at aliveOne, 2683 N. Halsted St. The listening is free and starts at 9 p.m. Buy either CD at midnight for \$10. Sorry young ones, this party is 21 and over.

### Tuesday

The Berghoff, 17 W. Adams St., finally closes after more than 100 years of family operated service. This is the last day to stop by. Doors close permanently at 9 p.m.

Arlo Guthrie plays at Symphony Center, 220 S. Michigan Ave., with the Massacree Band and Abe Guthrie. Show starts at 8 p.m. and costs \$25 - \$45.

### Wednesday

Reading Under the Influence celebrates its first anniversary at Sheffield's, 3258 N. Sheffield Ave. Audience will have the chance to read their own work. Starts at 7 p.m. and the cover charge is \$3.

### Thursday

Chicago Gay Bloggers Bash 2 invites GLBT bloggers and their friends to meet, blog and have fun. The event starts at 8 p.m. at Crew Bar & Grill, 4804 N. Broadway St.

Montreal-based band Kiss Me Deadly plays at Schubas, 3159 N. Southport Ave., with Film School and Lying in States. Show starts at 9 p.m. and costs \$10.

### Friday

Chicago360 documentary screens tonight at Chicago Filmmakers building, 5243 N. Clark St. The 60-minute documentary focuses in on five Chicago neighborhoods and their subcultures, as shown by five separate filmmakers. The screenings take place at 8 p.m. and run all weekend.

### Saturday

The Eames Era plays at Subterranean, 2011 W. North Ave., with The Record Low and Otter Petter. Show starts at 10 p.m. and costs \$8.

Sustainable Furniture Seminar at the Chicago Center for Green Technology, 445 N. Sacramento Blvd. The seminar is free, but pre-register at [greentech@cityofchicago.org](mailto:greentech@cityofchicago.org). Runs from 10 a.m. to noon.

### Sunday

State of Emergency CD Release Party, benefiting anti-war organization The World Can't Wait. Show takes place at Elbo Room, 2871 N. Lincoln Ave., and artists include Itch 13, Tristan James and more. Show starts at 7 p.m. and costs \$7.

## Exposure



Dan Ciskey/The Chronicle

I was photographing geese standing on an icy lake in Lincoln Park on Feb. 22 when I noticed the flock waddling toward the shore. I turned around to find this man, Jose Melendez, throwing bread crumbs to his growing audience. He told me he likes to come to the park with old bread and give it to the birds instead of throwing it away.



# Windy City throws bashes for Big Easy

Downtown clubs celebrate Mardi Gras, keep hurricane victims in mind

By Sam Libretti/Associate Editor

Last fall, cities on the Gulf Coast faced immeasurable damage from Hurricane Katrina. On Feb. 28 the nation will celebrate Fat Tuesday, the culmination of Mardi Gras and the day before Christians start the Lent season. The celebration has taken on new meaning as New Orleans, regarded as party central for Mardi Gras and one of the hardest-hit cities on the Gulf Coast, will host the festivities.

Around Chicago, clubs are getting in on the action, hosting events to coincide with Mardi Gras, and planners recognize the importance of this year's celebration.

"It's absolutely important for people to be aware of Mardi Gras, especially this year," said Andrew Ramos, a restaurant supervisor at Viand Bar and Kitchen, 155 E. Ontario St. "The city of New Orleans needs that energy now more than ever."

Viand is hosting a Mardi Gras celebration that began earlier this month and will conclude on Fat Tuesday. The bar is offering contests to win bead necklaces and free dinners. It is also featuring two martinis inspired by the culture of New Orleans. Partial proceeds from martini sales, \$2 per special martini, are being donated to the American Red Cross for hurricane relief.

This is Viand's first year doing a Mardi Gras-themed promotion, Ramos said, and it has been its most

popular promotion of the year.

Ramos said that the martini specials, which include the Fat Tuesday (a mix of Smirnoff Orange and Smirnoff Citrus vodkas, strawberry-mango juice, fruit punch and pineapple juice) and the Voodoo Magic (Absolut vodka, Blackberry brandy and Godiva white liqueur) have sold well.

"We haven't had to push these at all, and I think the reason is that people see on the flyer that the martinis are benefiting a good cause and are happy to help," Ramos said.

Viand's owner, Rory Flot, is a frequent visitor to New Orleans, and Ramos said that was a reason for the restaurant's Mardi Gras promotion this year.

"He has a special place in his heart for New Orleans," Ramos said. "He's been going to Mardi Gras for a number of years and is still going this year. So it means a lot to him to be doing this."

Michael Sands, the general manager of Carnivale, 702 W. Fulton Market, said the restaurant, which opened in September, is offering three days of Mardi Gras partying, including live New Orleans-flavored music and specialty Cajun dishes, leading up to Fat Tuesday.

Sands couldn't say whether the tragedy is still on people's minds, but thought that if people have forgotten about what has been going on in New Orleans, Mardi Gras will bring that awareness back.

Carnivale will donate a percentage of the proceeds from the celebration to the Louisiana Restaurant Association's Restaurant Employee Relief Fund, Sands said. According to the Louisiana Restaurant Association's website, the fund was set up to help those in Louisiana's food service industry return after being displaced by the storm.

"The fact that people are going to be celebrating in places that are actually donating much-needed money to [New Orleans] says a lot," he said. "It shows a lot of character."

Excalibur nightclub, 632 N. Dearborn St., also hosted a Mardi Gras celebration on Feb. 24. Juila Shell, a spokeswoman with Excalibur parent company A La Carte Entertainment, said she expected a large turnout for the event.

"Any time that something as devastating as the hurricane affects so many people, being able to find something positive in it is good," she said. "If people only dwell on the negative, the situation won't ever improve."

The club features a Bacardi Hurricane drink and will donate a portion of the proceeds from its sales to the Red Cross for hurricane relief. MTV host Quddus was scheduled to be in attendance, and drawings for iPod Nanos were also planned.

Cat Langel, a spokeswoman with



Mardi Gras beads hang in a store outside New Orleans. The city will again host a large celebration despite the damages incurred from Hurricane Katrina.

the Chicago-area American Red Cross, said that while the Red Cross met its relief goal of about \$2 billion for hurricanes Katrina, Rita and Wilma, there is still a need for people to care about those affected. Langel said requests to contribute to Katrina relief will still be honored because an additional need remains.

"The Red Cross met its financial goal, but that doesn't mean that

everyone in Louisiana, and throughout the Gulf Coast region, is fine," Langel said. "Long-term support is still necessary, and the fact that people as far away as Chicago are still finding creative ways to help is promising. By people going out and celebrating Mardi Gras, we're still reminded that there is a need to support those who still very much need it."

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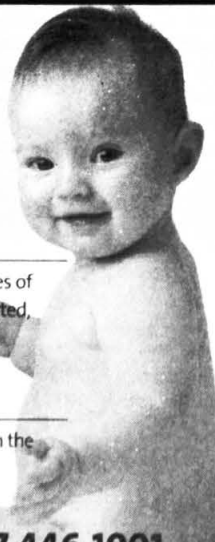
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—David Ansen, NEWSWEEK

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# Chicago's East Coast display

'Art in Chicago' exhibit features hybrid of Windy City and City of Brotherly Love

By Joann Loviglio/AP

When it comes to aesthetic and creative movements, Chicago is often more closely connected with architecture and music than painting and sculpture.

However, a new Pennsylvania Academy of the Fine Arts exhibition, curated by a Chicago native, aims to give a new look at the Second City as a place that inspired and produced trailblazing visual art.

"There's a real need for rethinking 20th-century art to include the whole country," said curator Bob Cozzolino.

"Art in Chicago: Resisting Regionalism, Transforming Modernism," which runs through April 2, features about 80 works, with about one-fourth coming from the academy's holdings and the remainder from private collectors.

Why a retrospective on Chicago art in Philadelphia? Because, Cozzolino said, both cities have old, influential and complementary art schools: the School of the Art Institute of Chicago and the Pennsylvania Academy of the Fine Arts. Many artists studied or taught at one school, then the other, creating a sort of cross-pollination between the cities.

"These artists didn't live in a vacuum," Cozzolino said. "There was a lot more exchange between artists and institutions than we tend to believe."

The exhibition challenges the notion that American modernism was largely a staple of New York City and that art from the Midwest was limited to bucolic landscapes and Grant Wood's "American Gothic."

The show looks at Chicago artists working from the 1910s through the 1980s. All three generations steadfastly rejected following the aesthetics championed by New York modernists; they refused, for example, to jettison the human figure from their work.

The Chicago artists in the exhibit also have in common a continued inspiration and fascination with surrealism and work that is highly detailed—even during the era of abstract expressionism championed by New York artists such as Mark Rothko and Jackson Pollock.

Such marked differences in style

led to unfair criticism through the years that Chicago's art scene was behind the times, Cozzolino said.

"One of the unique characteristics of Chicago is there's always been a very pronounced effort to not be derivative, to not follow the status quo," he said. "They insisted on following their own vision."

Among the exhibition's highlights is a group of seven created by New Deal-era Chicago artists employed by the Works Progress Administration. The pieces, 8 feet by 4 feet, depict the "seven lively arts"—painting, sculpture, architecture, music, literature, dance and drama.

They hung behind the bar at the famous Chicago restaurant Riccardo's from 1947 until sometime during the 1970s. Restaurant owner Ric Riccardo was himself a Works Progress Administration artist and painted one of the murals.

Riccardo's closed in 1991 and the murals were split up and sold. In 2002, philanthropist and art collector Seymour Persky tracked down and purchased all seven murals; the Philadelphia exhibit is the first time they have hung together in a museum.

The show also includes Pennsylvania Academy works by Leon Golub and Jim Nutt, and privately owned works by Ed Paschke, Ivan Albright, Don Baum, Gladys Nilsson and others.

Works from the Chicago Imagists—the Windy City's answer to New York's pop art scene—are also featured in the exhibit. Works include raucous comics from the Hairy Who, a collaborative of art students that gained fame in the late 1960s, and their contemporaries, False Image, who made humorous decals and bubble gum cards.

"In Chicago, they were really trying to do something that goes in a different direction from what was happening in New York," Cozzolino said. "There's a real continuity and a particular flavor to Chicago visual arts."

For more information visit the Pennsylvania Academy of the Fine Arts online: [www.pafa.org](http://www.pafa.org).



Various Chicago artists' work is currently displayed at the Pennsylvania Academy of Fine Arts in Philadelphia.

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ROGUE PICTURES

DAVE CHAPPELLE'S BLOCK PARTY OPENS NATIONWIDE ON MARCH 3<sup>RD</sup>!



# Snap Judgements

The 2006 Oscar speculation contest

The 2006 Academy Awards are right around the corner, and those of us at The Chronicle couldn't be more excited. Well, we probably could. But to liven up the event—or to just turn it into a drinking game—we're offering a brand new iPod Nano to anyone who can guess the most wins. That's right. Whoever can guess the most winning nominations will receive an iPod Nano from all of us at The Chronicle. The second place guesser won't go empty-handed either. Second place takes home an iPod Shuffle, and the third place guesser receives a \$25 iTunes Music Store gift certificate. In the event of multiple winning entries, one will be randomly selected.

**To qualify for this contest, vote on the web at [www.columbiachronicle.com](http://www.columbiachronicle.com)**

Here is a list of the categories and nominations we will be tallying up:

## Best picture

*Brokeback Mountain*  
*Crash*  
*Good Night, and Good Luck*  
*Munich*  
*Capote*

## Best director

Steven Spielberg - *Munich*  
 Ang Lee - *Brokeback Mountain*  
 Paul Haggis - *Crash*  
 Bennett Miller - *Capote*  
 George Clooney - *Good Night, and Good Luck*

## Best actor

Philip Seymour Hoffman - *Capote*  
 David Strathairn - *Good Night, and Good Luck*  
 Heath Ledger - *Brokeback Mountain*  
 Joaquin Phoenix - *Walk the Line*  
 Terrence Howard - *Hustle and Flow*

## Best actress

Dame Judi Dench - *Mrs. Henderson Presents*  
 Felicity Huffman - *Transamerica*  
 Charlize Theron - *North Country*  
 Reese Witherspoon - *Walk the Line*  
 Keira Knightley - *Pride and Prejudice*

## Best supporting actor

George Clooney - *Syriana*  
 Jake Gyllenhaal - *Brokeback Mountain*  
 Paul Giamatti - *Cinderella Man*  
 Matt Dillon - *Crash*  
 William Hurt - *A History of Violence*

## Best supporting actress

Rachel Weisz - *The Constant Gardener*  
 Michelle Williams - *Brokeback Mountain*  
 Frances McDormand - *North Country*  
 Amy Adams - *Junebug*  
 Catherine Keener - *Capote*

## Best foreign language film

*Don't Tell* (Italy)  
*Joyeux Noel* (France)  
*Paradise Now* (Palestinian territories)  
*Sophie Scholl - The Final Days* (Germany)  
*Tsotsi* (South Africa)

## Best animated feature film

*Howl's Moving Castle*  
*Corpse Bride*  
*Wallace and Gromit in the Curse of the Were-Rabbit*

## Best adapted screenplay

*Brokeback Mountain*  
*Capote*  
*The Constant Gardener*  
*A History of Violence*  
*Munich*

## Best original screenplay

*Crash*  
*Good Night, and Good Luck*  
*Match Point*  
*The Squid and the Whale*  
*Syriana*

## Best music (score)

*Brokeback Mountain*  
*The Constant Gardener*  
*Memoirs of a Geisha*  
*Munich*  
*Pride and Prejudice*

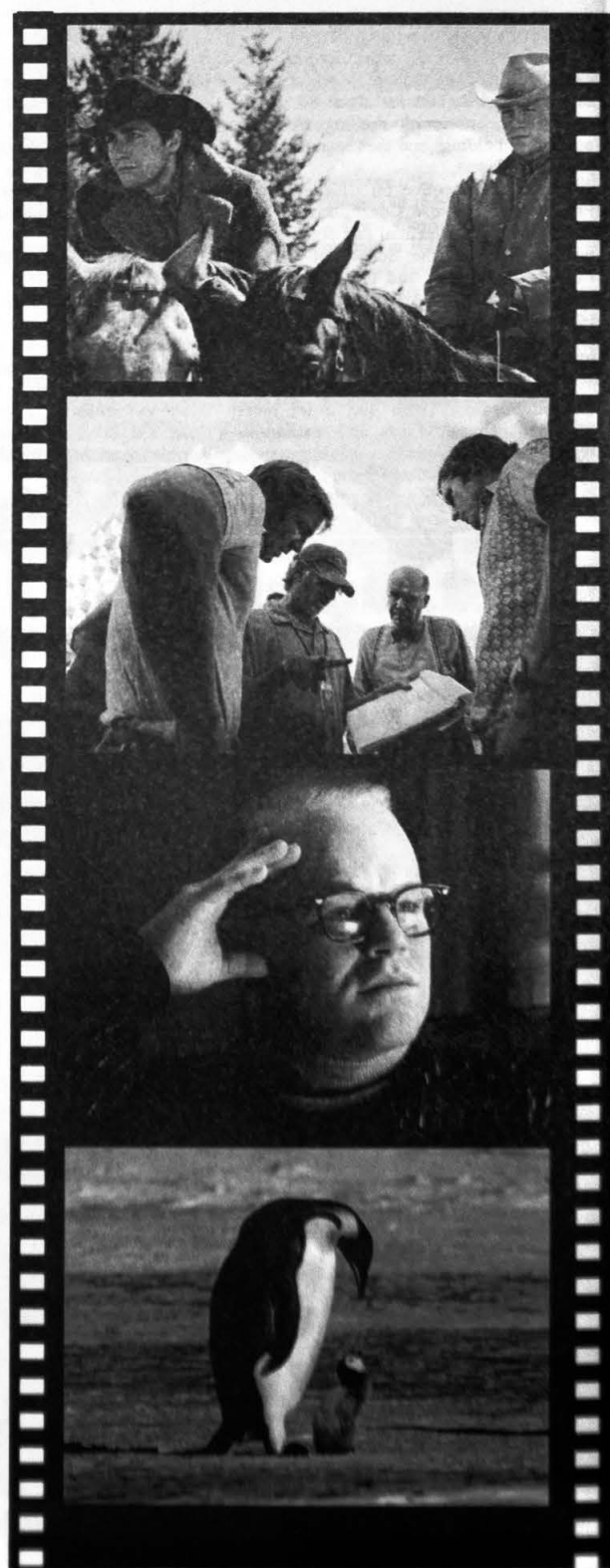
## Best music (song)

"In the Deep" - *Crash*  
 "It's Hard Out Here for a Pimp" - *Hustle and Flow*  
 "Travelin' Thru" - *Transamerica*

## Best documentary feature

*Darwin's Nightmare Enron: The Smartest Guys in the Room*  
*March of the Penguins*  
*Murderball*  
*Street Fight*

**Using super-sophisticated computer technology, The Chronicle was able to compile who we all think will be reading off their thank-you lists. Remember to vote on The Chronicle's website at [www.columbiachronicle.com](http://www.columbiachronicle.com) before March 5. Sorry, but we will not be accepting written submissions.**





**1st Place**  
wins an ipod nano



**2nd Place**  
wins an ipod shuffle

**3rd Place**  
wins a \$25 itunes gift card

## Here's who we're guessing will win.

### Best picture

*Brokeback Mountain*

### Best director

Ang Lee - *Brokeback Mountain*

### Best actor

Philip Seymour Hoffman - *Capote*

### Best actress

Reese Witherspoon - *Walk the Line*

### Best supporting actress

Rachel Weisz - *The Constant Gardener*

### Best supporting actor

George Clooney - *Syriana*

### Best foreign language film

*Tsotsi* (South Africa)

### Best animated feature film

*Corpse Bride*

### Best adapted screenplay

*Brokeback Mountain*

### Best original screenplay

*Crash*

### Best music (score)

*Memoirs of a Geisha*

### Best music (song)

"It's Hard Out Here for a Pimp" - *Hustle and Flow*

### Best documentary feature

*March of the Penguins*



# Spin City

New documentary aims to give Chicagoans new perspective on their hometown

By Tiffany Breyne/A&E Editor

Chicago is home to almost 3 million people. With that many people living in one area, stories are taking place every second of every day—and Split Pillow wants people to know about them. The nonprofit production company based out of the city made its latest work, *Chicago360*, specifically to showcase various neighborhoods and their subcultures.

The documentary features five different sections of the city from specific points of view. At 60 minutes, the documentary is a part of Split Pillow's ongoing productions in which the company picks five filmmakers from around the city, gives them a theme and puts them to work.

The stories vary greatly: "The Air Over Pilsen" centers on the residents of the community and their thoughts on living so close to coal-burning power plants. "Circuit Bending: A Toy Story" is based on the Bucktown/Wicker Park area and takes a look at a company that turns old toys into inventive musical instruments. "Our Fallen Spacemen" focuses on mystery artwork displayed on various el trains throughout the city.

Historic Lakeview buildings are studied in "A Spirit Within," and "Logan Square in Fast Forward" takes viewers through a time-lapsed visual experience of the area.

"Our goal is always to try and bring a group of people together," said Jason Stephens, co-founder and executive director of Split Pillow. "[They] play off each other's strengths and so we look for diversity in the way they approach the works, and the filmmakers can learn from each other and the different methods that they use. Ultimately it's kind of like trying to put together a team of some sort and figure out who's gonna play what."

Nick Martin, Casey Clark, Jim Vendiola, Erik Gernand and CJ Dugan were the filmmakers to make the final cut for this project, the first documentary for Split Pillow.

Dugan said that even though he's lived in Chicago most of his life, much of it was spent living along the Red Line until he recently moved to Logan Square with his fiancée.

"We moved pretty far west

'cause we bought a house, and so we found ourselves in this very foreign neighborhood," Dugan said. "I'd certainly heard of Logan Square, but I didn't know my way around it. I did [this] just by finding places I thought were interesting that I was surprised to find were in my own backyard."

Dugan pieced together his part of *Chicago360* by taking photos around Logan Square over time and setting them in what he calls an unconventional form. Dugan's interest and findings within the Chicago neighborhood is what the film company and founders strived for with this project.

For Stephens, a former arts entertainment and media management major at Columbia, Split Pillow is a company that offers something not only for viewers but area filmmakers trying to get experience in the field. He started Split Pillow in 2003 with fellow AEMM major Jacky Lewkovich when he saw that there weren't many options for newcomers to the film industry.

The company's first venture came in the form of the Challenge, a weekend-long film event that let



Courtesy Jason Stephens

Images of Logan Square, like this one of the Logan Theater, are captured in one of the five segments of the 'Chicago360' documentary.

regional filmmakers showcase their individual work. Now the Challenge is a popular event in Chicago, held every Memorial Day weekend, in which teams of contestants are given a theme and 72 hours to make a short film.

Aside from the Challenge, Stephens said the company's six board members send out a call for entries and screen applicants to find the most qualified filmmakers for their seasonal films.

Erik Gernand applied when he moved back to the Midwest from Atlanta this past summer. Gernand's piece, "A Spirit Within," came from his interest in older buildings and their significance to the people who inhabit them.

"It seemed like everyone I talked to who lived in an older building made a conscious choice to be there," Gernand said. "People thought it was neat that they can be in a home and know

that one hundred years ago there were people in the church who were part of the civil rights movement in the '60s."

For Gernand, Dugan and the other filmmakers, this documentary not only provides a chance for them to get their work into the community but a way for them to hone their own skills. For Stephens it is a chance for the community to see a world outside its own.

"I hope [people] find something thought provoking," Stephens said. "I hope they learn something about the artistry in their home city and what makes it special, because it shows all these different threads and things going on in the city that contribute to the vibrancy of why Chicago is a great city. [It] reminds you that there are little things like this going on every day."

'Chicago360' screenings take place at Chicago Filmmakers building, 5243 N. Clark St., March 3 - 5, 8 p.m.

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# Medley on the move

*A lack of funds and a clear sound definition won't stop Kiss Me Deadly from rocking their hearts out across the country*

By Tiffany Breyne/A&E Editor

When Adam Poulin, Emily Elizabeth and Erik Peterson met up at college in Montreal, the plans weren't to start a band and tour the country. But ever since the three Americans teamed up with Canadian Mathieu du Montier, it seems as though they've managed to do pretty well as the up-and-coming indie rock band Kiss Me Deadly.

The band—Poulin and Elizabeth both on guitar and vocals, Peterson on drums, Montier on bass and Sophie Trudeau joining in periodically on violin—may be on the scene a bit later than the rest of the Canadian sensations that made it big last year, (Broken Social Scene, Arcade Fire), but their dancy, emo-style music makes them worth the wait. With their latest album, *Misty Medley*, in stores, the band prepares for a North American tour. Poulin took time to talk to *The Chronicle* about what fuels the band and how they see themselves.

**The Chronicle: Why did you guys decide to name yourself after the 1955 movie?**

Poulin: Well it's kind of an old name now for us, for say five or six years. At the time it was a toss up between that and some sort of weird satellite name we had found in an old NASA book. And at the time there wasn't a lot of weight to it; it seemed more appropriate. It stuck and we've struggled with wanting to change it or not, but I suppose it's come to embody us and vice versa. [We're] with it till the end. The movie is pretty spectacular otherwise. I mean it's a film noir. People say it was the last one—[it] marked the end of an era. So the characters are hyper-dramatic between the really square-jawed tough guy and the girl who needs his help, and it's super-stereotyped—every role in it is. And in the end, this guy is looking for something, but he doesn't even know what it is he's looking for, and there's all these weird apocalyptic things at the end. Then aside from that, the whole thing—sex and death I guess—is Kiss Me Deadly.

**People often describe Kiss Me Deadly as a shoegazing band; what does this term mean, and is that what you guys call yourself?**

Oh boy, well when it was first introduced to me, the specific etymology of the term had to do with, [there's] so many effect pedals that [players] had to be staring at their feet the whole time, or it was a general mopiness that they just had their head down like, "What in the world is good enough to look up for?" Describing us, I think it's just 'cause our record is so muddy, everything blends into each other

like a wall of sound and that, to me, is why people say that. I like to think the way someone plays guitar has a texture to it. It doesn't have to be so cut and dry. And then it gets called shoegazing because it's, I don't know, totally over the top guitar masturbation. I find myself saying rock because I feel like it's the biggest umbrella term there possibly is. We really struggle to tell people a satisfying answer to that question. All bands, I'm sure, bring together

tons of influences as far as the members go. It just becomes hard to say.

**A lot of bands go through that penniless phase in the beginning. What point are you guys at?**

[The band is] certainly not my job yet or at this time. I'm a preschool teacher when I'm not on the road. And that's really been frustrating over the last year, having one foot in the job and one foot in the

band. It's tough to be fully focused on either one. We toured last May, then November, December, and now again March and April, and for the first two we were able to get time off from jobs. Now people are kind of losing jobs and moving—I moved all my stuff back to my folks' house. It is what it is, so [just being in a band] doesn't work. I was talking to Emily, and we were having a super-stressed out money talk. I'm not trying to play my violin or

anything like that, but some of the little practical things you have to deal with. But it's a part of it. Every band deals with it in some way—even the bands that are super-hyped and blown up.

**Sophie Trudeau of Godspeed You! Black Emperor plays violin for you guys and helped out on *Misty Medley*. What was it like working with her?**

We were just close friends with her for a couple years before and it just came about. She plays in probably a dozen different bands at any given time. We bugged her to play with us and it was fun. It worked out and we really like what she brings to the mix, I suppose. But right before we recorded with her she broke her collar bone, which is a pretty important part of [playing] the violin. So even when she recorded she would, well, not psych herself up like a football player, but she'd have to do it at her own pace [depending on] however much she could deal with her pain. It was such a weird thing to play with her and have her write with us and then record with us. Then all this stuff with her injury came about, and so then it was back to the four of us. It changes the way things are. There's strength in numbers. I understand why all of those bands just get, like, nine people together and go onstage. I mean with Godspeed, they have 13 people at some points onstage. [It's] such a force to be reckoned with. I mean, you're not gonna heckle a dozen people—if it's four people, it makes a difference.

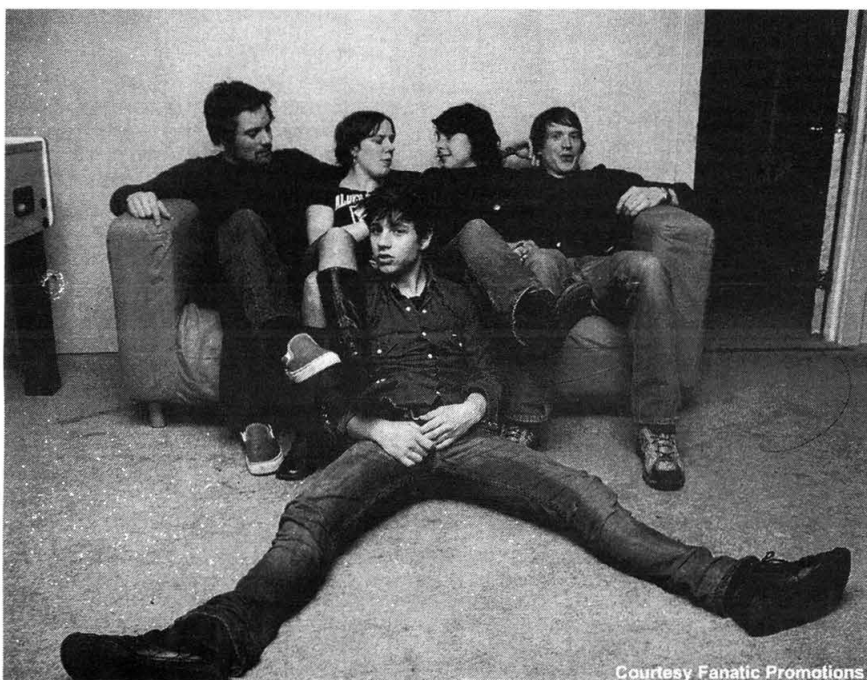
**Do you guys deal with hecklers a lot?**

I guess there's not a lot of heckling. Of course there has been some. I don't know that we could go down in the history books as the band that was just heckled more than any other, but think what that would amount to. 'Cause most bands—if you get heckled a lot—you probably break up and you're not a band. So to get that title, you have to bite your tongue and get through it. You have to be fueled by the heckling.

**What are you guys fueled by then?**

Unrequited sexual energy. Sex and death again. No, at this point we're such an inefficient working band. ... But what are we fueled by? I know I set myself up in a corner with that one. Now I can't think of what we're fueled by. Really just adlib on that.

Kiss Me Deadly will be playing at Schubas, 3159 N. Southport Ave., March 2 at 9 p.m. For more information on the band visit [www.kmdband.com](http://www.kmdband.com).



Courtesy Fanatic Promotions



Courtesy Fanatic Promotions

Above: Kiss Me Deadly doesn't have issues with personal space. Below: Emily Elizabeth sends out good music vibes while performing onstage.



# Pilsen in Color

Photos by Mauricio Rubio



Luis Garcia of 18th Street Panaderia makes his morning batch of baked treats.



'Pinky' and 'Pee-Wee' feed the birds outside of St. Pious church located

Just off the 18th Street Blue Line stop lies the Pilsen neighborhood, home to one of the largest Mexican populations in the country. Pilsen is rich in colorful murals and street life. However, Pilsen is also in a state of flux. Currently both longtime residents and newcomers to the neighborhood are throwing around heated words like "gentrification" and "revitalization," with 25th Ward Alderman Danny Solis pushing for Pilsen to receive landmark status from the city of Chicago. Pilsen is truly at a crossroads.

The following photos are a window into the Pilsen community. Everyday scenes that the people there live. The people give Pilsen its true color. Everywhere there is the human touch of art, work, and a sense of community. From the baker preparing his morning treats in his store, to people feeding the birds on a brisk afternoon, these locals enrich the community.



A shopper walks past a mural advertising "La Huerta" grocery store located on 18th and Wood St. Murals play different roles in this community with some reflecting more on the cultural history of Pilsen.

Pablo  
Blue I

Consu





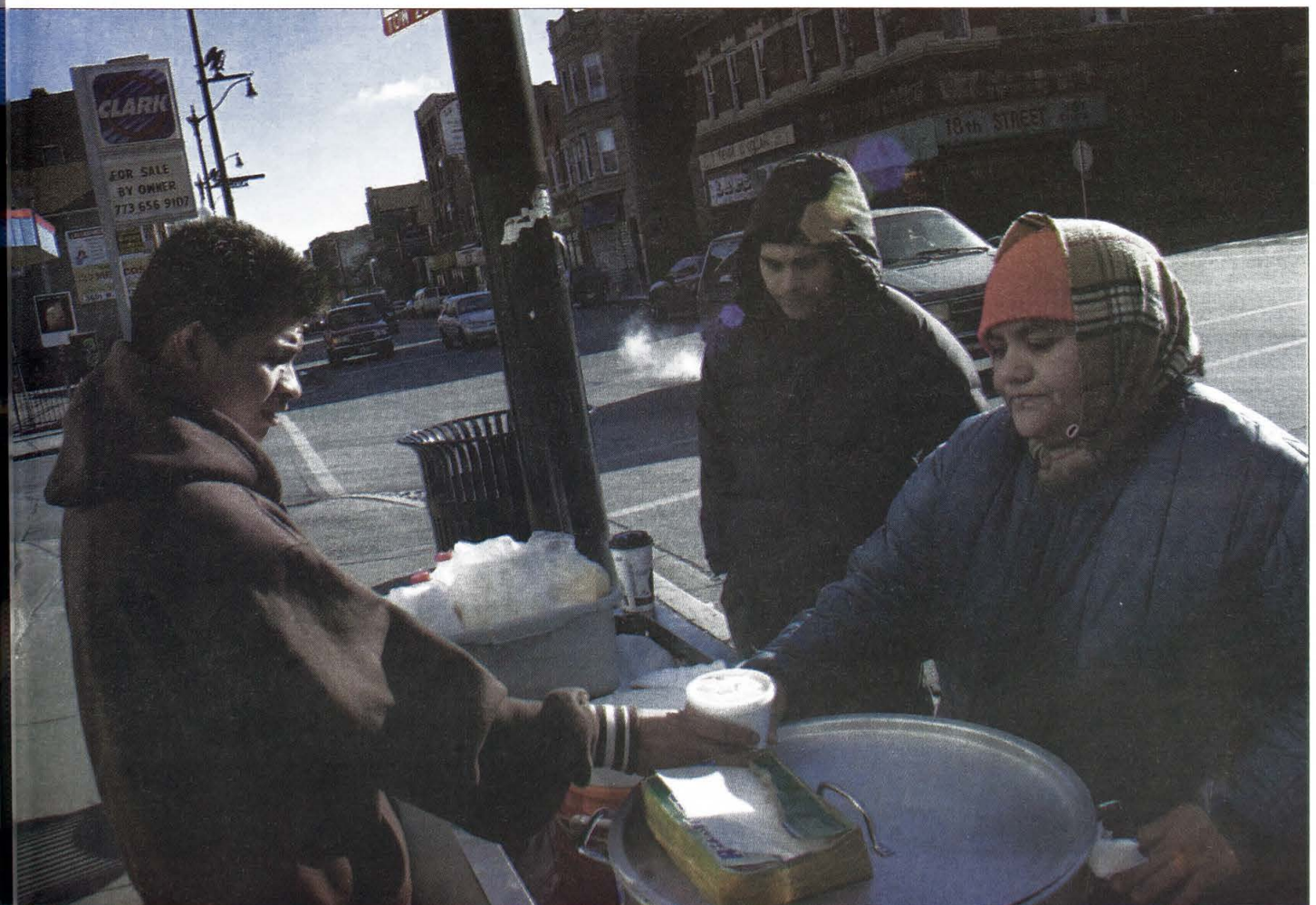
17th and Marshfield.



elos takes care of an early morning customer at Juan's Barber shop on 18th and



Armando Romo works to reinforce a ladder on the side of his wife's video store.



ricia serves up a hot cup of "champurrado," a popular Mexican beverage made of corn starch and milk.



# Chocolate gets sophisticated

Chicago-area candy stores are transformed with the rise of chocolate lounges

By Sam Libretti/Associate Editor

Chicago has long been known as being on the cutting edge when it comes to food. Now, establishments called chocolate lounges have popped up to add new flavor to the city's dessert market.

In the past few months, the chocolate lounge has quietly established a foothold in the city. A chocolate lounge differs from the more traditional retail confectionaries in that it features more than just smaller, gift-sized chocolates and often provides an intimate area where patrons can sit and eat.

One of the fastest-growing chocolate lounges is Ethel's, which has 10 locations throughout Chicagoland, according to spokesman Matt Koham. The first Ethel's opened last April in Evanston, and two are located on the Magnificent Mile at 522 N. Michigan Ave. and 900 N. Michigan Ave.

"We've had a great reception in the city, which has made it easy for more stores to roll out quickly," Koham said.

Chicago's reputation as a city that appreciates diversity in food apparently preceded it (which also may lend credibility to Men's Fitness magazine's ranking of Chicago as the nation's fattest city), and it was the only market that Ethel's set up shop in.

"We did a lot of research about where we would do the best," Koham said. "Chicago made sense, since interest in food here is so strong."

The model that Ethel's is cultivating, Koham said, is one of the only ones in the nation, but the store isn't alone in the city's chocolate lounge industry. The Chocolate Cafe, 847 W. Randolph St., opened last May.

Bob Signorelli, a manager at the Chocolate Cafe who also holds a degree from Columbia in radio and broadcasting, said that the lounge's owners worked from a model that had done well in Indiana.

"A company called South Bend Chocolate proved that the blueprint was one that worked well, and so far it has been pretty successful in Chicago," Signorelli said.

The clientele of the lounges varies with the time of day. Signorelli said that during the day, traffic usually consists of people taking a work break or having a casual meeting, whereas nights and weekends will be busy with people on dates or bringing out the family.

Because Ethel's has so many locations in the city, Koham said that customer base varies on location, and the company tailors each lounge to the community it is in.

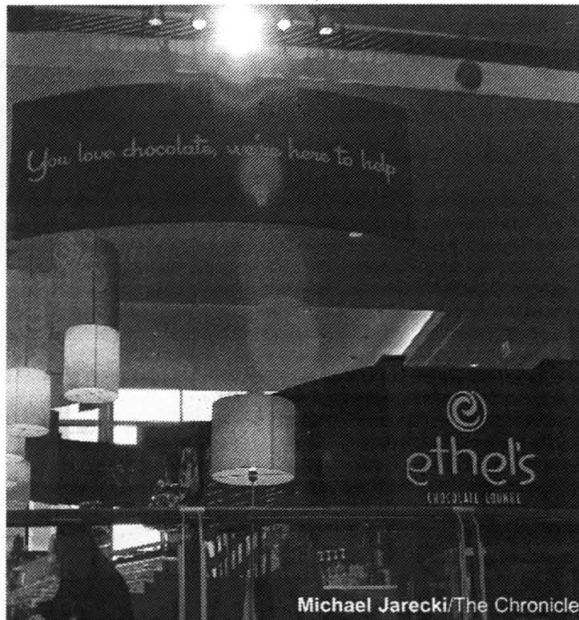
"We do see different demograph-

ics based on what store you're talking about," Koham said. "At the downtown locations, we'll have people taking out a client to talk or tourists coming in as they're walking. In Evanston, for example, there will be more families coming in, or people who just saw a movie and want to go out somewhere else."

Both chocolate lounges offer more than just pieces of candy. Ethel's sells various types of coffee and soft drinks. The Chocolate Cafe serves ice cream desserts and lunch fare like soups and sandwiches, and features the option of private parties on its second level.

The fact that Ethel's has diverse locations has worked in its favor. Having two locations on the Magnificent Mile has also helped business. Sarita Townsend, a Chicagoan in her mid-20s, said that she bought a box of Ethel's chocolate for her aunt's birthday from its 522 N. Michigan Ave. location after passing by the 900 N. Michigan Ave. store.

"I tried a piece of the chocolate and it was pretty good," Townsend said. "I think I'd try coming back to actually sit down, although the prices do seem a little high." At Ethel's, a bag of four assorted chocolates costs a little more than \$6.



Michael Jarecki/The Chronicle

Chocolate lounges like Ethel's, 522 N. Michigan Ave., have added a new dimension to dining out in the city.

Koham said that the chocolate lounge is breaking the mold of a traditional chocolate store while at the same time offering people an alternative for going out to have a quiet conversation.

"Almost everyone loves chocolate," he said. "The chocolate lounge is a way to take that and put it in a new market."

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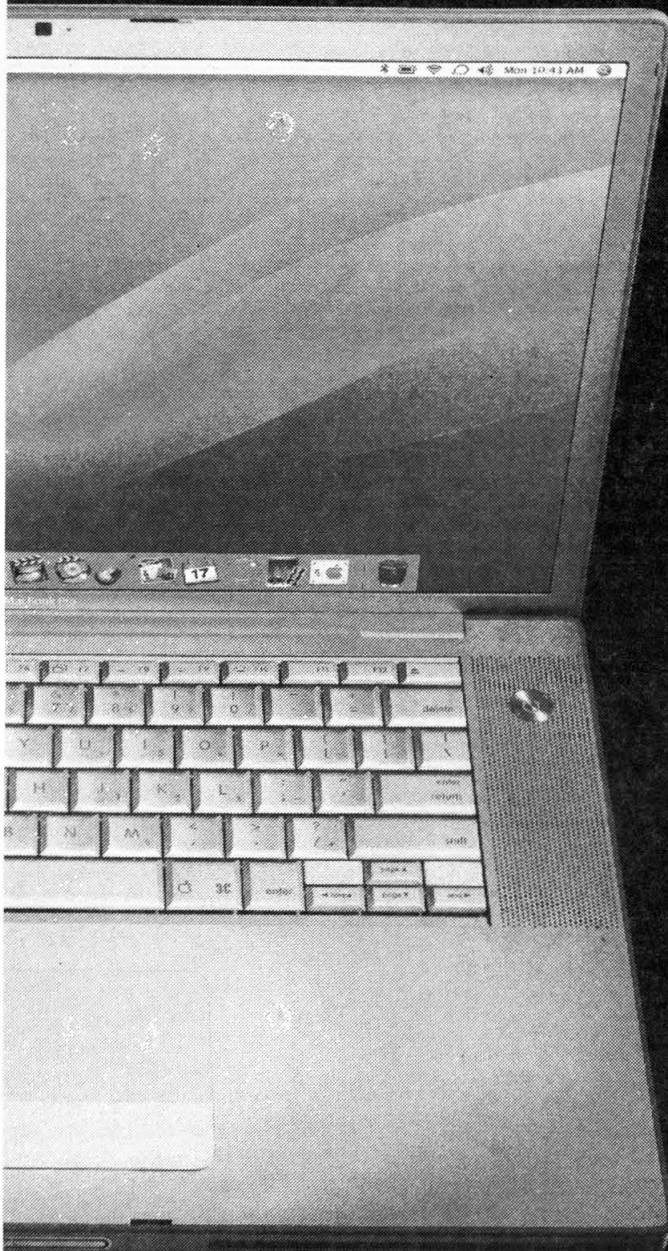
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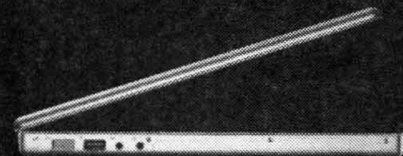
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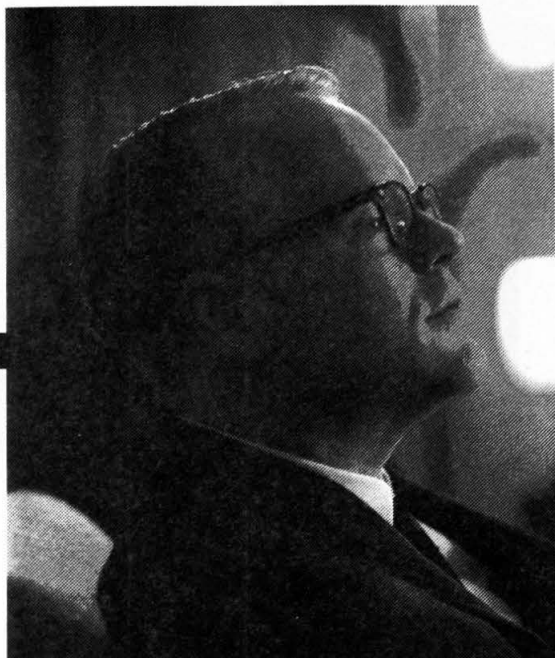
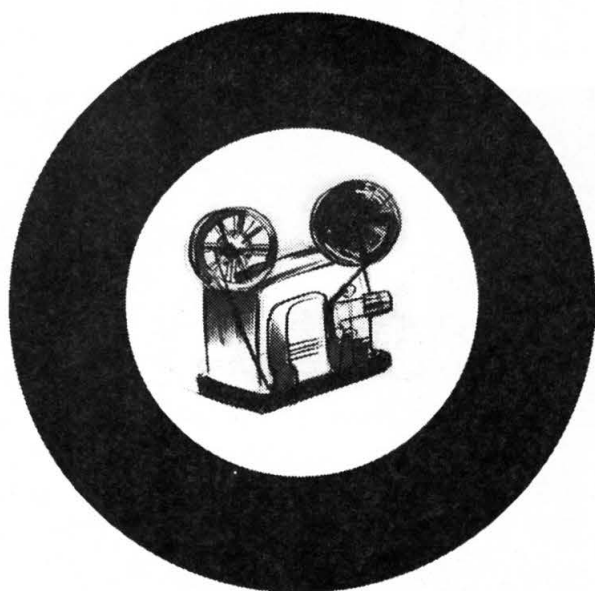
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# History on the big screen

by Hunter Clauss

Whether it was by following Truman Capote as he researched his novel *In Cold Blood* or listening to Edward R. Murrow as he challenged Sen. Joseph McCarthy, filmmakers have been getting a dose of history lately—but just a dose because movies often veer away from fact.

History-based movies like *Capote* and *Good Night, and Good Luck* have not only been successful at the box office but have dominated the nominations for the 2006 Academy Awards.

Three out of the five movies nominated for best film were based on actual events and people: *Capote*, *Good Night, and Good Luck* and *Munich*. While it is not in the best film category, the Johnny Cash biopic *Walk the Line* may be taking home some awards with Joaquin Phoenix nominated for best actor and Reese Witherspoon for best actress.

Other history-based movies on deck are two 9/11-inspired films, *World Trade Center* and *Flight 93*, as well as three more biopics. Filmgoers will also get a glimpse into the life of legendary pinup girl Bettie Page in *The Notorious Bettie Page*; they will follow the murderer of John Lennon in *Chapter 27* and the assassination of Sen. Robert F. Kennedy in *Bobby*.

"It seems like it has been a fad for the past couple of years," said Tom Rust, who is the facilitator of *ReelHistory.org*, a website that takes a look at the accu-

racy of history-based movies like James Cameron's *Titanic*, Spike Lee's *Malcolm X* and Shekhar Kapur's *Elizabeth*.

Rust researches the events and people depicted in such movies but he said he doesn't do it solely to point out historical inaccuracies.

"I have a fancy for historical movies," Rust said. His appreciation of such movies is based on a curiosity to learn more about the actual events and people by using the movie as a springboard.

While his interest in history has been re-sparked by these kinds of movies, Rust said he hopes others will also stop by a local library and study up on history to better inform themselves with facts and information. He points out that history is taught as a subject in school and must therefore be important because the truth matters.

Richard Fried, a history professor at the University of Illinois at Chicago who has authored *Men Against McCarthy* and *Nightmare in Red: The McCarthy Era in Perspective*, said that while a movie like *Good Night, and Good Luck* was enjoyable to watch, it did take some artistic freedom.

"What it did, and what TV folks always do, is exaggerate the importance of TV's role in McCarthy's downfall," Fried said. "There were commentators who had long before taken the lead. Murrow followed."

Fried sees Murrow's role in the downfall of McCarthy as an effect rather than a cause. McCarthy was already losing support and Murrow was there to report it.

Ron Falzone, a professor at Columbia who is currently writing a screenplay for a history-based movie on Adolph Hitler's pursuit to destroy artwork thought to be dangerous, believes that these inaccuracies in history-based movies are acceptable considering they are works of art.

"The aesthetic argument has

always been that historical accuracy is not a matter of facts," Falzone said. "It's a matter of truths."

The "truth" Falzone mentioned is the certainty of the director's vision and the themes he or she is trying to evoke. Through this principle, it is all right to ignore certain facts if they are irrelevant or if they get in the way of the major themes of the movie.

Falzone illustrates this principle by pointing out that if a movie like *Titanic* was directed by David Cronenberg (*Videodrome* and *A History of Violence*), the movie would have been completely different because of his style and theme selection.

Also some facts do not need to be included, Falzone said. An example, he said, can be found in Cameron's *Titanic*. Some history buffs complained about the absence of the Californian, which was a cargo ship about 19 miles away that may have seen the flairs of the sinking *Titanic*.

Falzone said that a fact like that is unnecessary because it would not have added anything to the themes Cameron focused on in the movie.

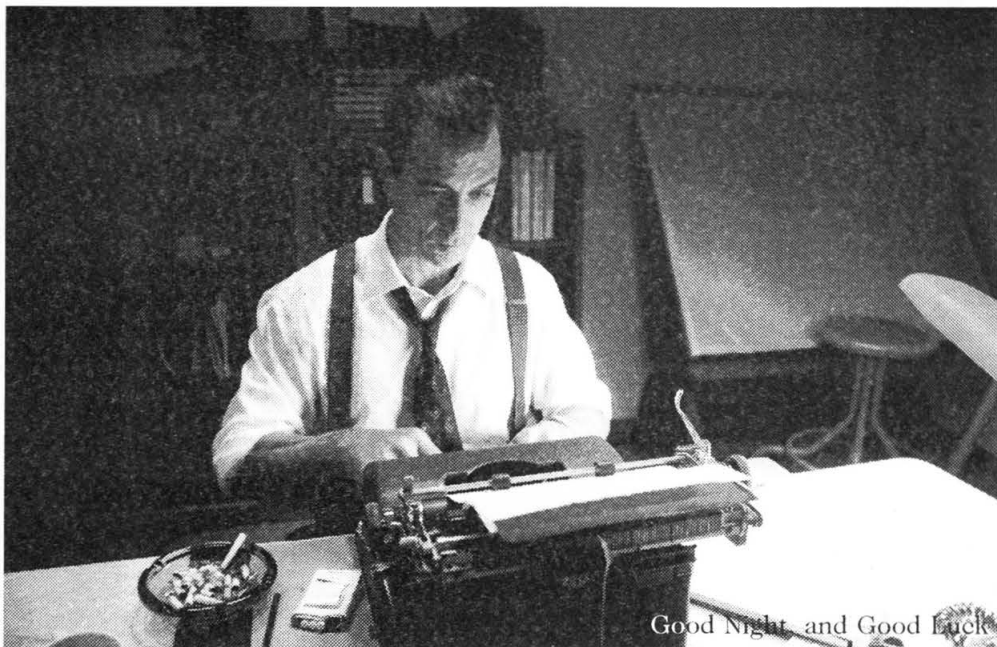
"Who cares?" Falzone asked. "It has nothing to do with what the movie was trying to say. Besides that, I argued, 'Well, for God's sake, did the people on the boat know that ship was over there?' No."

Some facts, though, should not be tinkered with, Falzone said. In *Titanic*, the depictions of the ship's First Officer, William McMaster Murdoch, as a murderer who shot other passengers and would later commit suicide bothered Falzone because it was not true. The officer's suicide, Falzone said, has no other motive for the movie except to make the moment of the boat's sinking dramatic.

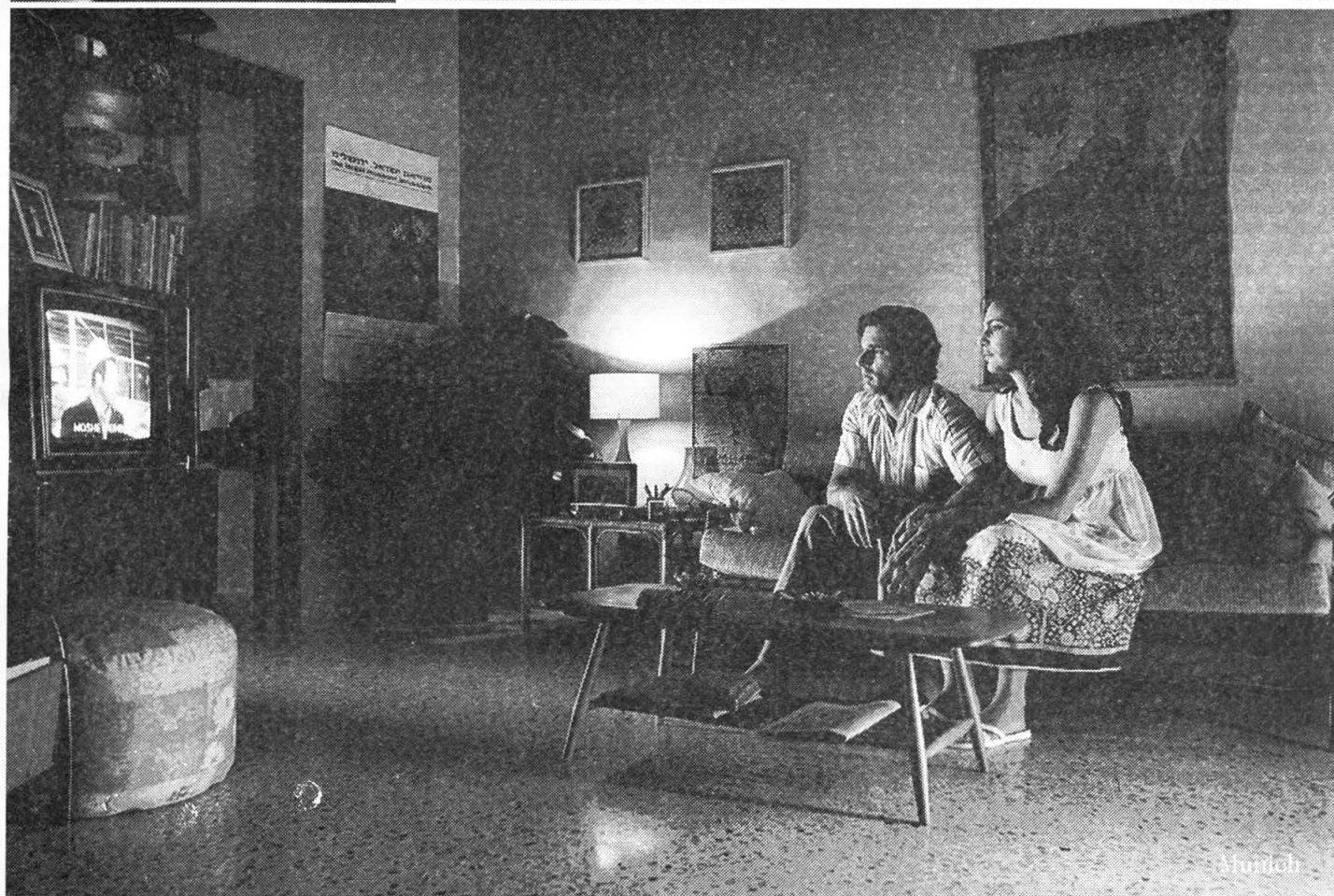
While some movies may get



Capote



Good Night, and Good Luck



Munich

details and facts wrong, Falzone believes that movies are not responsible for the preservation of history.

Falzone mentioned most high school textbooks show former president Woodrow Wilson as the great founder of the League of Nations. What the textbooks often exclude is the fact that Wilson openly endorsed the Ku Klux Klan. The darker side to some of history's greatest figures is often completely ignored in education, Falzone said.

"History is not being preserved anywhere," Falzone said. "That's the sad part." Although historical movies may seem

to be a fad to Rust, Falzone mentions that these types of movies require a much larger production budget in order to capture the time period in which they take place. Costumes, sets and research costs are all very expensive and work against the movie when it comes to box office returns. In essence, increased production costs decrease the amount of money that can be made.

"Hollywood will tend to say, 'We don't do those unless they're action films [like] *Gladiator*,'" Falzone said. "They leave it to the independents or foreign films to cover those bases. So you have, this year, two inde-

pendent films that are covering the historical bent."

Despite all of the problems that face historical movies, Falzone said what makes these types of movies so appealing is the opportunity for filmgoers to see influential figures like Capote or Murrow as regular people.

"All of us, we're nothing more than one spot on the continuum of history," Falzone said. "The reason I think [historical movies] appeal to people is because we see ourselves in the past. We see part of the continuum that we're on."



# Friendships one webpage at a time

Internet serves as haven for gay community

By Annie Kelly/Staff Writer

When Columbia sophomore Ryan Yoder was in high school he was called a fag. Already unsure of his sexuality, the teasing by fellow students discouraged him from openly discussing the possibility of him being gay, and the Internet became his outlet.

Online, Yoder was able to meet and interact with others who were going through a similar situation. By the middle of his freshman year of college he was out of the closet.

"Talking to other people who were like me boosted my self-esteem and helped me come out sooner," Yoder said.

Ryan Yoder's brother, Bill, is also gay. A year older than Ryan, Bill Yoder knew he was gay in high school, but kept it a secret from everyone, including his brother. Being with other males made Bill Yoder feel like a "sinner." Before coming out, he too turned to the Internet for support.

"I used it as a means of staying grounded," Bill Yoder said. "I interacted with people who knew what I was going through at the time."

He enrolled at Columbia in 2003 and came out two years later.

Bill and Ryan Yoder's stories are not unique. According to the 2003 National School Climate Survey, which was a report published by the Gay, Lesbian and Straight Education Network, four out of five GLBT students heard homophobic comments in high school on a regu-

lar basis. With the rapid growth of the Internet and the consistent teasing at many high schools, more and more gay individuals are turning to their computers to explore their sexuality and openly discuss their situation.

Finding support online isn't hard. A simple Internet search can prove exactly how large the gay online community has become: There's Gay Wired, an online entertainment magazine; Queerty, a daily blog aimed at a GLBT audience; Gay Crawler, an online directory that includes personal pages of gay individuals; and a plethora of other sites.

Kris Vire, who writes for the blog Gapers Block, is an active member of the gay online community. On March 2, for the second year in a row, he is hosting the Chicago Gay Bloggers Bash, a social event that brings together area bloggers. An avid blogger for over four years, Vire remembers what it was like growing up gay in Arkansas, "pre-Brokeback Mountain, pre-'Will & Grace', pre-'Ellen.'"

When Vire got his first AOL account after high school graduation, the online community helped him discover that he wasn't alone. Blogging, he believes, is an important aspect of the gay community.

"I think it's important that those of us who have chosen to make our voices public with our blogs ... can increase our visibility and represent

the diversity of GLBT people as a whole," Vire said.

Bill and Ryan Yoder aren't bloggers, but instead find their community on MySpace, the popular website in which registered users create personalized pages that their friends and anyone else on the site can view.

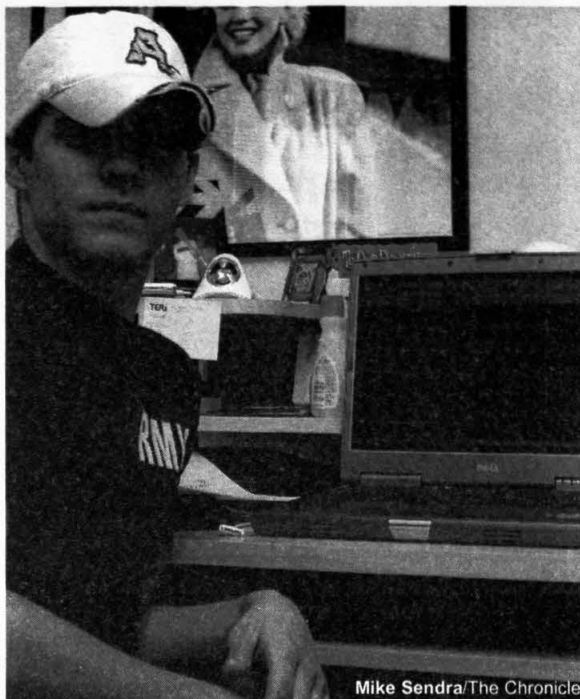
Bill Yoder can't even imagine how different his life, and the lives of others, would be without the Internet.

"The process of recognizing who you are would take longer, and meeting people would be really difficult," he said.

In 1996, Howard Rheingold, author of the book *The Virtual Community*, spoke before a federal court, arguing against a proposed act that would have allowed the web to be censored. The virtual community, he argued, is the real purpose of the Internet.

"In modern society, it is often difficult to find people who share interests and values," Rheingold wrote. "The virtual community enables people to ... establish relationships that might otherwise never have formed."

Nedd Kareiva is the founder and director of Stop the American Civil Liberties Union, an online coalition based out of Chicago. He believes that in the homosexual community, relationships formed online are created due to a loneliness that accompanies the gay lifestyle. According



Mike Sendra/The Chronicle

Ryan Yoder, a 19-year-old music business major, believes the Internet can combat intolerance toward homosexuality.

to Kareiva, people gravitate towards this lifestyle due to a lack of bonding, or abuse in the home as a child.

"There's the desire to want friendships," Kareiva said. "They want love and they think maybe that [the Internet] is where it's at. Coming out for most is putting a bandage on a wound that's not healing."

Despite each person's reason or purpose for coming out, the Internet

has often assisted in this process through the community it provides. Ryan believes it has also contributed to the acceptance of GLBT individuals.

"If we didn't have the Internet there would be a lot more people who wouldn't tolerate homosexuality because it wouldn't be out there quite as much as it is now. It wouldn't be part of our society," Ryan Yoder said.

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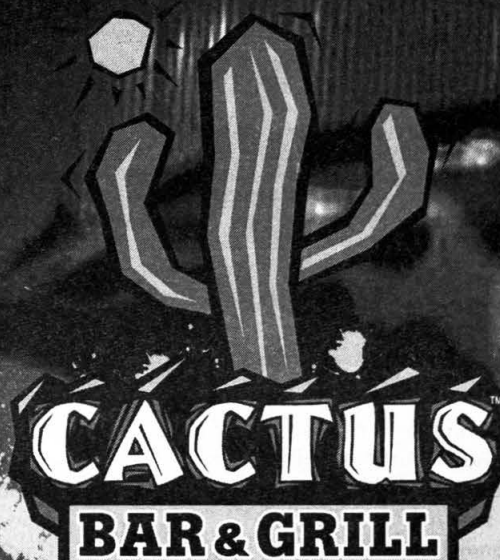
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# Stand-up makes a comeback

Local group aims to bring back stand-up comedy in Chicago

By Brian Sarna/Staff Writer

Nick Vatterott finished his set at Gunther Murphy's by revealing an acoustic guitar and his cell phone. He called SBC Yahoo to get his home phone service turned back on, letting the audience listen to the customer service call. Vatterott strummed his guitar as the service menu went through the options. He even entered his account number via guitar chord, singing his request to the operator, Kevin. The bit ended with Kevin trying to enter the melodic information and asking Vatterott to "please repeat that second verse."

Vatterott is a comedian with Chicago Underground Comedy. Every Tuesday, Chicago Underground, whose creed is to promote alternative stand-up comedy, showcases its comedians at Gunther Murphy's, 1638 W. Belmont Ave. Tony Sam, co-founder of Chicago Underground Comedy and its producer/director, said the jokes are cerebral, like Vatterott's phone call set on Valentine's Day.

Chicago Underground is trying to lead the charge to bring stand-up comedy back to Chicago, a city dominated by improv. Sam, who is also a research associate at Children's Memorial Research Center, said that by promoting a show that focuses on comics who do not use the premise-setup-punch

line formula he hopes to capture the young professional crowd.

Sam mentioned that some comics, like Vatterott, also studied improv. That improv experience helps add something to the performance, Sam said.

"It's so much more interactive and animated," Sam said.

While Sam said he still loves to do improv on occasion, the stand-up bug bit him two and a half years ago after a couple of open-mic sets at Joy Blue and the Lyons Den, which was one of the most prominent open-mic stand-up venues in the city at the time. Since then he has more actively pursued stand-up, starting the Chicago Underground in May of 2005.

"It's addictive, that instant gratification," he said, "When they laugh it's like, 'Yeah, give me some more, I'm jonesin'."

Sam said that there are a few differences between stand-up and improv. Technically, a comic goes into stand-up with a script or at least a game plan, but in improv the actor has no idea what to expect.

Culturally, Sam said, stand-up is a little more self-indulgent. Improv groups share the limelight and the responsibility to make the audience laugh. As a stand-up comic, it's on one person.

Columbia offers students the chance to give stand-up comedy a

shot. Adam Van Vleet, a 20-year-old animation major, recently tried his hand at stand-up at the Wise Ass Comedy Night on Feb. 16. He read from a sexual experience found in the *Psychiatric Times* to the music of Isaac Hayes with a volunteer from the audience. Van Vleet said that all comedy is basically the same.

"Comedy is an art form everyone can do; it just takes sincerity," Van Vleet said.

Van Vleet, like Sam, also takes classes at i.O. He said that he had heard about the open mic event and decided that it was a good venue to try stand-up.

He said that Chicago is an improv-focused town because so many legends of improv, like Viola Spolin, Paul Sills, David Shepard and Del Close, are from the city.

The hosts of the Wise Ass Comedy Series, Alexa Hanrahan and Will Crespo, have a different take on the domination of improv in the city.

"Watching an improv group work together is a lot more charming," Hanrahan said.

Crespo said he thinks stand-up is dead because of quick one-liners and the waning attention of young people today. He said multiple performers on the stage at the same time are better suited for the younger generation's limited atten-



Courtesy Underground Comedy

Underground Comedy co-founder Tony Sam takes an alternative approach to stand-up comedy at Gunther Murphy's, 1638 W. Belmont Ave.

tion span.

Hanrahan said a theater ensemble is more appreciated.

But Sam disagrees. He said people are more forgiving with improv because the audience knows that what is happening on stage is being thought up that moment. Sam said stand-up crowds are more reserved and "are like, 'Make me laugh now.'"

Chicago Underground started when Gunther Murphy's approached Sam and some other comedians to do a weekly show. Originally, the bar wanted an open

mic night, but the group decided to create a showcase to keep the talent level high. He said that there are plenty of open mics for comics throughout the city.

Chicago Underground is trying to gain some national attention. On Feb. 28 it will tape and produce the first of three shows it plans to send to Comedy Central's "Premium Blend." The group hopes the program will be interested in picking up one of its comedians. It wouldn't be the first time: Prescott Tolk, one of Chicago Underground's comedians, has already appeared on the

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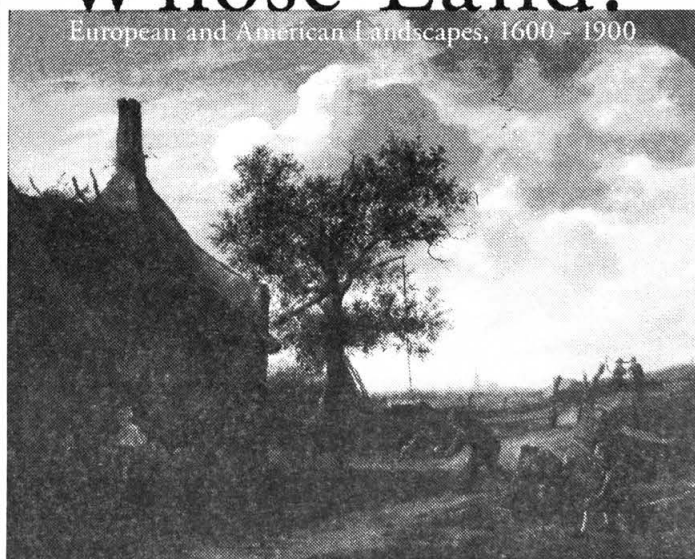
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# Reviews

## Mates of State Bring it Back



The forthcoming album by husband and wife duo Mates of State, *Bring it Back*, doesn't break new ground. But it is a sugary-sweet collection of keyboard-heavy indie pop with more cheerful harmonies than a children's chorus. And that's more than enough to make these tired chord progressions sound revelatory. —J. Danna

## The Polkaholics Polka über Alles



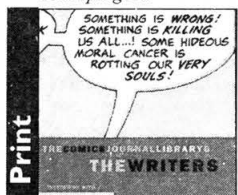
Friday night at the old folks' home meets frat house kegger. Sure, the tunes are catchy and the lyrics witty. Who wouldn't be intrigued by titles like "Pimps of Polka" and "Beer, Broads and Brats"? But, unless you're slamming down Old Styles at Oktoberfest, 14 songs are way too much of what is just a fabulously fun novelty. —J. Fischer

## Quasi When the Going Gets Dark



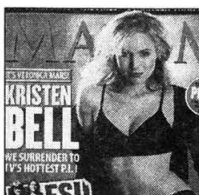
In their first album in three years, the musical hybrid of guitarist Sam Coomes and Sleater-Kinney drummer Janet Weiss is still alive and kicking. More improvised than the last ones, the album, which hits stores March 21, is a mess of noise explosions mixed in with Coomes' ordinary but raw and intriguing voice. —T. Breyne

## The Comics Journal Library: The Writers Tom Spurgeon



This collection of interviews does have some gems in it. Alan Moore (*V for Vendetta*), Marv Wolfman (*Crisis on Infinite Earths*) and science fiction author Harlan Ellison are included, but there are some really low points, like the interview with Steve Gerber, creator of the terribly dated *Howard the Duck*. This book is geared for fan boys. —H. Clauss

## Maxim March issue



This month's issue of the popular men's magazine features scantily-clad women, crude humor and tips to pick up ladies at the bar—just like the February issue ... and the January issue ... and the December issue. If this isn't the male version of Cosmo, I don't know what is. —J. Jaworski

## Playboy March issue



The 2005 Playboy Music Awards get accompanied this month by an interview with Kanye West and 20 questions for Franz Ferdinand. The choices for the 25 sexiest celebrities offer no surprises. Instead, it feels like a collection that's one half famous ladies and the other half women the publication could actually find nude file photos of—you know, if you're into that sort of thing. —D. Strum

## Feb. 22's "Project Runway"



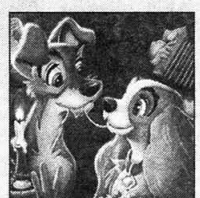
Fans of Bravo's reality-based television show can find out what happened to all of the designers who were kicked off, and what they all think of each other. Highlights of the show included a montage of Santino's Tim Gunn impressions. Downers, though, included Daniel V.'s old women's haircut. —H. Clauss

## All the President's Men Two-Disc Special Edition



Alan J. Pakula's 1976 hit has been packaged with several featurettes that take a look into the making of this classic investigative journalism film. Robert Redford and Dustin Hoffman play Washington Post reporters Bob Woodward and Carl Bernstein. It's a must-see for any journalism junkie or Nixon-basher. —S. Libretti

## Lady and the Tramp 50th Anniversary DVD



The re-release of this Disney classic couldn't be any cooler. Not only is this a beautiful story about frolicking puppies, extras include never-before-seen deleted scenes, a virtual board game and "Your Inner Bark," a personality profile. One heart was taken off because it's not on VHS, which breaks my vintage heart. —T. Breyne

## Roles of James Woods



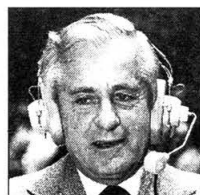
From the acid-tongued Cleve in *Best Seller* to the one-liner spewing alpha-male tough guy cop John Moss in *The Hard Way*, James Woods is still the ultimate bad boy of cool. Photojournalists to this day glorify his role in *Salvador*. I'm sure we can forgive John Carpenter's *Vampires*. Colin Farrell who? —C. Jakubowski

## Movie realism



While filming a fight scene for the new James Bond movie, a remake of *Casino Royale*, an extra accidentally clocked Bond actor Daniel Craig, knocking out two teeth. Considering that Bond movies are over-the-top, let's thank the director for bringing back realistic violence to the genre. —E. Kasang

## Curt Gowdy



Curt Gowdy died Feb. 20 after a long battle with leukemia. Gowdy was the voice for the Boston Red Sox for 15 years, and provided Sox fans with many personal moments. He never considered himself to be better than the game, and he would sometimes state the obvious. Curt was an experienced announcer who added a personal touch to his broadcasts. —M. Rubio

## Premium Blend

### Taking a closer look at Chicago's local bands

Moving from Atlanta to Chicago without a plan would be a major change for anybody, but for modern country crooner Kelly Hogan, it was almost like coming home. The vibrancy of Hogan is incessant whether she's singing her heart out or talking to a stranger. The singer is getting ready for a tour with Neko Case and is scheduled to play at South By Southwest in mid-March. In the meantime, she's bustling around the city and working as a bar manager at her favorite Chicago venue, the Hideout.

#### You're tough to get a hold of; what's going on in your life?

I'm doing this thing with XRT. They have a show on Tuesdays. The Eclectic Company, which is a really good radio show. Nick Tremulis and Jon Langford alternate weeks and it's on from 10 [p.m. to] midnight. But they talked to me about doing this thing that's called "Under Kelly's Covers" where I cover a song every week, which is cool, but it's a lot of work. So just life, regular life—[and] getting ready to go on tour with Neko Case and stuff.

#### You're originally from Atlanta. Why did you come to Chicago?

I'd never lived anywhere else, although I'd toured extensively forever and ever. But I picked Chicago 'cause it kind of has a northern hillbilly aesthetic in a way. I was turned on by the action-packed feel of the city. Like, I haven't slept since I moved here. I just wanted to kind of challenge myself on all different levels. You gotta hustle a little harder here, which I enjoy. It's highbrow and lowbrow, there's less bullshit [and] it's a pretty straightforward city. And then there was a dude, but that's a P.S.

#### Did you have any plans when you came here?

I had a plan to not do music anymore 'cause I'd done it for so long, and I was in debt from putting rental vans on credit cards for tours. I was in debt, and I just wanted to see if I could not do music, so that was my plan. I didn't know where I was gonna work. My loose plan was to work at Crafty Beaver hardware store because I wanted a T-shirt that said Crafty Beaver. But then I ended up working for Bloodshot Records 'cause their publicist had left really suddenly, and I had kind of done that informally for my own band. I moved here on a Tuesday and went to work on a Wednesday morning. I was still trying not to do music anymore, but I went nuts pretty quick, 'cause that's just what I do.

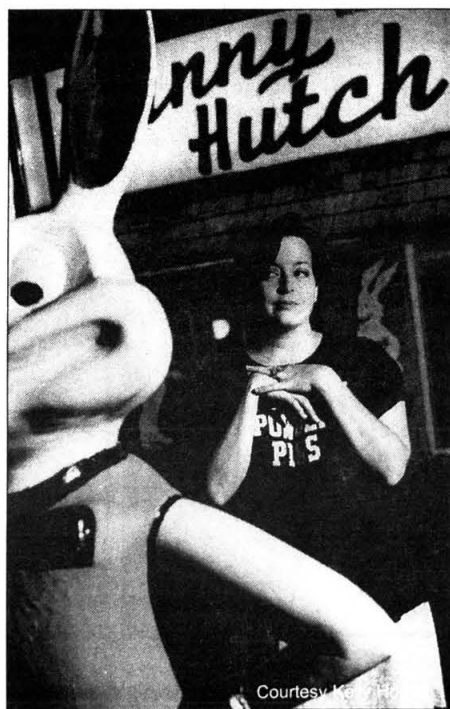
#### What do you get out of doing music, then?

I don't even know. It's more like I have to do it. I don't know if it's like a selfish thing; it's like a feeling I get. There is, like, a sensual pleasure to it for me I can't even explain. Especially harmonizing with people; it's like a feeling that I crave, but it's actually a physical sensation. I always say I gotta keep singing or I'll get a tumor. Believe me, I wish I could shut up. I wish I could not do it, 'cause I sure would like health insurance and be able to sleep at night and not worry about finances like I do.

Kelly Hogan is starting her tour with Neko Case March 17. Until then, visit her at the Hideout, 1354 W. Wabansia Ave., every Tuesday night or check out [www.bloodshotrecords.com](http://www.bloodshotrecords.com).

—T. Breyne

## Kelly Hogan



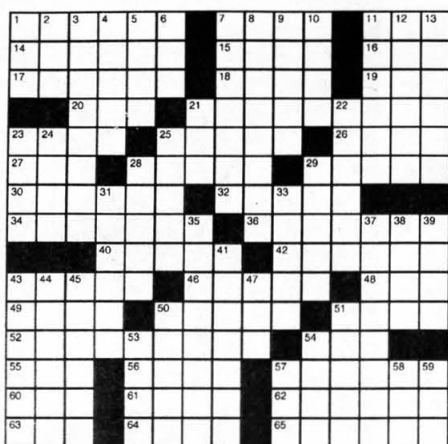
Courtesy of [unintelligible]



# Crossword

- ACROSS  
1 Mariner  
7 Euphemistic expletive  
11 Shape with an ax  
14 Spanish weather baby?  
15 One of HOMES  
16 Yale alum  
17 pink (delight)  
18 Loud report  
19 Miguel, CA  
20 Jude  
21 Ceases work  
23 Wearing shoes  
25 Courses  
26 of the above  
27 Tiny veggie  
28 Heavily burdened  
29 Chairmaker  
30 More Bohemian  
32 Ravi Shankar's instrument  
34 Make a second appearance  
36 Make known  
40 Tender spots  
42 Eye part  
43 Stage front  
46 DA's workload  
48 Thole insert  
49 Roll of film  
50 Wanted poster information  
51 Pismires  
52 Making (oneself) scarce  
54 Jan. honoree  
55 Diamond stat  
56 Ain't right?  
57 Glass ingredient  
60 Gore and Hirt  
61 Boat beam  
62 Sites for fights  
63 Hanoi holiday  
64 Gentling word  
65 Ruler measure

- DOWN  
1 Confirmed  
2 He's "The Greatest"  
3 In an early stage  
4 Took a shine to  
5 Just  
6 Fish eggs  
7 Argues in an orderly way  
8 Spider or tick  
9 Skating arenas  
10 Images in rev.  
11 "Ben-Hur" star  
12 "Seinfeld" character  
13 Champion  
21 Block of paper  
22 Going nowhere?  
23 Rigging support  
24 Roll-call call  
25 Chef's gizmo  
28 Reveal  
29 Bats' habitats  
31 Strip in a shoe  
33 Becomes fatigued  
35 Lies back  
37 Disney film, with "The"  
38 Itsy-bitsy biter  
39 Supports for glasses  
41 Pious  
43 Ark's mount  
44 Small stone  
45 Hold one's ground  
47 Droop  
50 Confused  
51 Comic Woody  
53 Tiger's sponsor  
54 Swampy land  
57 Erie Canal mule  
58 Singer Stevens  
59 Silvery-gray color



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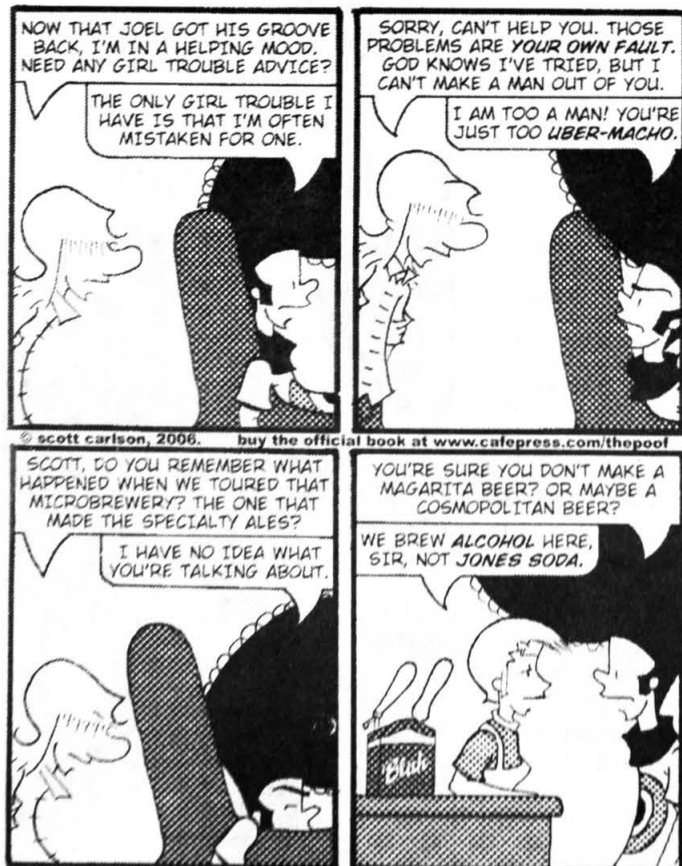
2/27/06

## Solutions



# Out of My Head

by Scotty Carlson



# to the nines

fashion@columbia



The most important part of Marcelis Wyatt's style is finding clothes that haven't quite made it into the mainstream yet.

"I try to find whatever I know nobody else is wearing right now but will take off later, so I'm already down with it when it's hot," the junior poetry major said.

Wyatt said that he gets his clothes, like the fur coat he is wearing, from smaller stores that he's familiar with on the West Side.

"I have a lot of hook-ups with people over there, so I always know what's going on," Wyatt said.

Wyatt's jewelry is from his independent hip-hop label, Last Don Records, and his aviators are his usual choice for eyewear.

Mauricio Rubio/The Chronicle

# horoscopes

by Alicia Dorr



Aries (March 21 - April 20): You're one awkward moment away from jumping off the deep end. That would be the deep end where you rub shit in your hair because you no longer care about hygiene.



Taurus (April 21 - May 21): You will be visited by a prophet this week, and he will have all the answers of the universe. But he will be disguised as a used car salesman, so you will blow him off.



Gemini (May 22 - June 21): You're right: The city really is giving you parking tickets every day for shits and giggles. It picks certain people to do this to periodically.



Cancer (June 22 - July 23): A whirlwind romance will come and go for you this week and leave you with a new (bad) haircut, an old (good) Girl Talk board game and a picture of you when you were 4 years old.



Leo (July 24 - Aug. 23): After writing on your hand to remind yourself to do things for years, you've finally decided to use tattoos. You'll realize your mistake as soon as you get today's tattoo: "Remember to apply deodorant."



Virgo (Aug. 24 - Sept. 23): You've been trying to invent words for years, and you've finally hit upon one. I'm not going to tell you what it is, though. Just test out a few.



Libra (Sept. 24 - Oct. 23): Your hair reminds people of a warm summer day, and your skin smells of lavender. By God, you're beauuuutiful!



Scorpio (Oct. 24 - Nov. 22): Put that away, you goddamned simpleton!



Sagittarius (Nov. 23 - Dec. 21): Frankly, I don't see what they're talking about. I think it's perfectly fine that you ride around by yourself on a bicycle built for two. Or that you're the only person in your barbershop quartet. Or that you smell.



Capricorn (Dec. 22 - Jan. 20): You will win an Oscar this week due to a typo.



Aquarius (Jan. 21 - Feb. 19): While spelunking on a mountainside you will see the Holy Grail. Then you will see a Starbucks. You only have time to go toward one, so you'll go for the coffee because you're American.



Pisces (Feb. 20 - Mar. 20): Try to relax. The vat of snakes you're sleeping in only bite if you're aggressive.

## Hip-hop: Artists hope to make change through music

*Continued from Front Page*

bring a fresh perspective to the discourse."

Rapper Ang13 got the audience involved with her requests that everyone be on their feet and help sing the chorus.

"I want you to feel like you and I stayed up last night and

wrote these [songs]," Ang13 said. "You are going to be inspired to do something today because of me. Do you know why? Because you inspired me."

Both artists focused many of their songs on the empowerment of females and calling out the challenges that they face. Rapper Psalm One recognized the desire for many artists to attain success by whatever means necessary.

"Everybody has their breaking point, they have their line that they won't cross," Psalm One said. She explained that when there is money and fame involved many people change, compromising their ethics and

morals. She said that no matter how small the fame, artists must do a lot of thinking about what they are willing to compromise.

According to Psalm One, this theory presents issues with females especially when it comes to working in the entertainment industry.

"You have to work twice as hard as a woman anyway, because there's always somebody [else]," Psalm One said. "You say, 'No, I won't do that. My standards and my morals are too high.' But there's a girl right next to you that says, 'I'll do it—for cheaper.'"

The discussion between Shonekan, the artists and audience members that followed the performances dove deep into the issues of women and sexuality in the entertainment industry.

Ang13 noted that women who make the choices to expose themselves are obviously allowed to do so. The innocent women who are keeping to themselves become unfairly categorized and stereotyped by others, she said.

Though these issues are difficult to tackle on a global scale, "Women in Hip-Hop" aimed to give viewers insight to the challenges brought out by females in the industry, and those brought upon them.

"All day on the radio and on the videos you see money, cars, clothes and females playing the role of a ho," said Brian Lucas, a junior recording major, informally known as "Chi." "I don't have any children, but if I project and I think about how I want to raise my daughter, I want to raise [her] to be independent, self-sufficient. When it comes down to it, we're not giving the



Mike Sendra/The Chronicle

Rapper Ang13 and X-Ray perform for the audience at the HotHouse, 31 E. Balbo Ave., on Feb 23. Ang13 later took part in a discussion with the guests.

children the chance to know anything different."

Both artists like to separate their work from that of mainstream rappers on the radio and in music videos. Psalm One noted the importance of distinguishing the two in order to avoid the negative connotation often carried with popular rap songs.

"I need to just keep doing what I'm doing, which is make good music and make music that I can sleep well at night knowing that I did—and I can sleep well at night when I'm 75 or 80 years old," Psalm One said.

Since the work of these artists is underground, it tends to be very socially conscious, Shonekan said,

adding that this awareness is something that often gets left out of mainstream work.

"Pop music ensures that what gets out there is the fluffy stuff that doesn't have much depth," Shonekan said. "I think that more and more institutions are realizing that we need to address this and not just have people who study it academically, but actually have people who practice it, who consume it, who create it."

Recognizing her duty as an artist to attempt this social change, Ang13 said she hopes that she can make a difference through her songs.

"Let me show you something to actually do as [I] show you

## Applications: More students applying earlier

*Continued from Front Page*

increase is a little bigger than other institutions, but it is still a national phenomenon."

Many factors are causing the drastic increase, said Mark Kelly, vice president of Student Affairs. Online applications make it easier for students to apply, Columbia is increasing in popularity, and there are a record number of high school graduates around the country.

Four years ago Columbia began aggressively marketing outside of Illinois, said Murphy Monroe, executive director of Admissions. He attributed this year's increase to those efforts, which are now starting to take shape.

"When the college goes out to recruit new students, we're not always talking to high school seniors coming the next fall," Monroe said. "We're often talking to freshman, sophomores and juniors who are a few years away from coming to college. In those conversations we started with a national audience four years ago; they are really starting to have an impact on our numbers."

When separated into regional categories, the data shows that more students are applying from outside the Midwest, which is specified in the study as Illinois, Wisconsin, Indiana, Michigan and Missouri. Applications from outside those states rose 52 percent over this time last year, to 1,015. Within the Midwest, but excluding Illinois, applications rose 36 percent, to 682. The city of Chicago posted a 38 percent rise, up to 364 applications, with the greater metropolitan area increasing 41 percent, up to 1,106.

Administrators stressed that a large increase in applications doesn't necessarily mean an equally hefty increase in enrollment.

"That doesn't mean that we will be 40 percent up in applications a few months from now," Monroe said. "We're seeing an increase in early applications."

Murphy said that the increase can be a result of high school students "getting their ducks in a row." The large increase in applications will probably level out over time, he said, but the current numbers should reflect a healthy increase in enrollment.

Based on Columbia's research, administrators project an overall enrollment increase of 5.5 percent for the 2006-2007 academic year, with a 7.2 percent increase in freshman enrollment and a 3.7 percent increase in transfer enrollment, according to Kelly.

The school's steady growth has not caused any concerns about

over-crowding, Kelly said.

"We are taking steps to look at all that so we manage growth [without] negatively impacting quality," he said. "There is more of a sense of community amongst students and more individual attention now than ten years ago. Bigger does not necessarily mean less attention and, at times, it can mean the opposite."

Columbia is acquiring new facilities and revamping faculty workload issues to deal with increased enrollment, Monroe said.

"The college is taking all the steps it can to make sure we are able to accommodate the growth as it happens," Monroe said.

Columbia is also attracting more current college students. Transfer applications showed a large increase of 61 percent over last year, up from 488 to 788. Freshman applications increased 36 percent, from 1,893 to 2,576.

When separated into racial demographics, all categories also showed an increase. Although minority enrollment, especially among African-Americans, has been falling, applications are on the rise. Applications for African-Americans increased 37 percent, from 315 to 432. The group, however, still only represents 12.6 percent of overall applications.

Administrators said that the school has been aggressively trying to increase minority enrollment over the past few years. They hope the strong increase in applications will result in an increase in minority enrollment.

"One would assume since we are getting more [minority] applications, we will get more enrollment," Silk said. "So [the numbers] bode well for that."

The most drastic increase in any racial category came from the Asian/Pacific Islander group. Applications increased 81 percent, from 57 to 103, making up 3 percent of total applications.

The most applications came from white non-Hispanics with 2,308, making up 67.6 percent of the total, and increased 36 percent over last year from 1,696.

All departments at Columbia showed a rise in applications over this time last year, except for one. The Dance Department showed a decrease of 4 percent, with applications dropping from 99 to 95.

Cultural Studies showed the largest increase at 200 percent. The department, however, still only represented half of 1 percent of overall applications.

Film and Video received the most applicants. It had a 38 percent increase over last year, bringing total applications this year to 659, representing 19.3 percent of overall applications. Second in overall applications was Art and Design with 574, representing 16.8 percent. It had an increase of 41 percent over last year.

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The Liberal Education Department

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## **Cuernavaca, Mexico**

4 Week Session, July 1-31

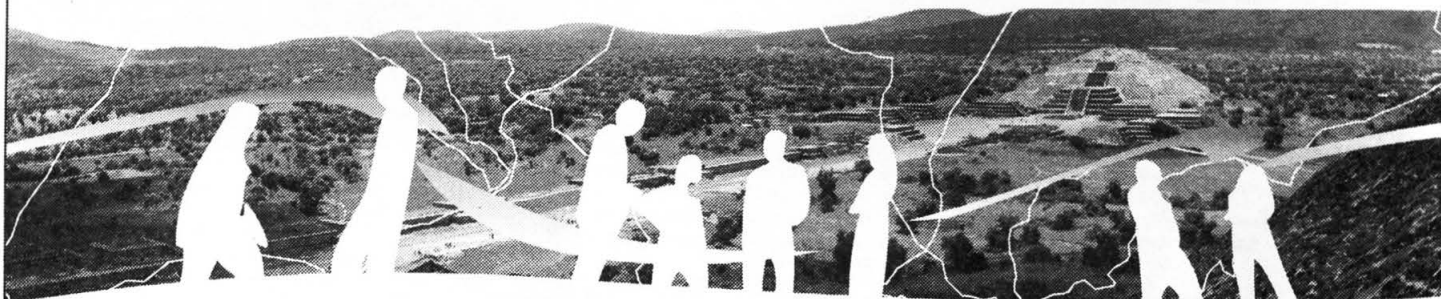
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Roundtrip (\$436) airfare is not included

A \$900.00 deposit is required by May 5, 2006

\$1,075 is due by June 16, 2006

For further information contact:

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Informational Meeting

Tuesday, February 21 Room 1303 at 12pm

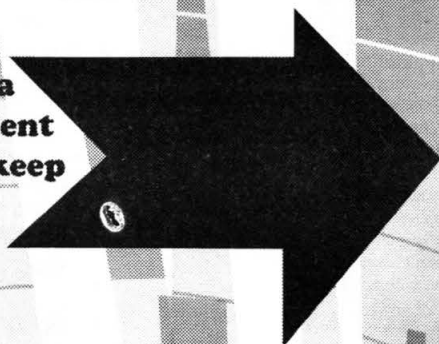
Monday, March 6 Room 1304 at 1pm

Wednesday, April 12 Room 1303 at 12pm

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## **Columbia's President Dr. Warrick Carter**

# **State of the College Address**

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**MARCH 8, 2006**

**Ferguson Theatre  
600 S. Michigan**

**1:00PM - 2:00PM**

**Hosted by:  
Student Government Association  
One Student, One Voice, One SGA**



## Columbia's last 'Dance'

Columbia prides itself on cultural diversity, but for the first time in 15 years, a staple of African-American programs at Columbia, DanceAfrica, will not take place. While an in-depth study is being conducted, the festival has been put into a deep sleep for reasons undisclosed as of yet, and this decision breeds serious questions.

As we patiently wait for results, we feel that in the mean time the administration needs to concentrate on two items: re-evaluating programs such as Dance Africa, and concentrating on increasing diversity.

The lack of answers leads all of us to question the administration. Is the overhaul due to loss of the program's creative juices? Is there a lack of interest in the subject matter? Or does the decision deal with money—possibly tuition dollars—being ill spent?

But re-evaluating programs such as DanceAfrica (which gets its funding from grants, sponsorships, ticket

sales and Columbia's budget), is necessary for the college to function smoothly. Columbia's administration should regularly evaluate its programs with the intention of making them better and more tailored for the college community.

It's crucial to remember that anything funded by students' money should be subject to scrutiny, no matter how politically correct it seems. Even though DanceAfrica was a staple of African-American programs on campus, that itself shouldn't exempt it from being re-evaluated.

And Columbia's valued diversity is already in jeopardy with African-American student enrollment declining. Instead of just abandoning a program that celebrated African heritage, the college should create one which African-American students will more actively participate in. This would benefit everyone and would help encourage students to actually partake in more ethnically diverse campus activities.

This participation was not the case with DanceAfrica. Rarely, in fact, if ever, has the program featured the works of Columbia dance students. Even if they were members of the companies putting on a show, they weren't performing as a product of the college's Dance department.

It's time for the administration to conduct an extensive audit of the growing number of programs that come out of our centers and other programs on campus, especially those funded by hard-earned tuition dollars or even federal tax money. Restructuring existing programs in order to directly benefit students' educational, cultural and spiritual aspirations should be a top priority.

We respect and cherish diversity, and we feel that re-evaluating DanceAfrica, as well as any other programs funded in-part by students, is a top priority the administration needs to face. The school's credo is after all, to create change.

## Outrage is far from animated

The ongoing after-shocks of the political cartoons of Muslim Prophet Muhammad published last September have now been felt on Illinois college campuses. The suspension of two editors at the University of Illinois at Urbana-Champaign's student-led paper, the Daily Illini, for republishing the cartoons on Feb. 9 has sent a message to college newspapers everywhere: think.

Without a doubt the decision to republish was based more on shock value than a statement about freedom of the press and the importance of what is news. According to a Daily Illini Feb. 13 staff editorial, this "unfortunate situation was initiated because of the callous bravado of a renegade editor-in-chief."

Most major U.S. newspapers chose not to publish the cartoons, making the decision for college newspaper editors that much more crucial in opening up the debate of what is appropriate and necessary in the quest for the truth. In addition, we should not ignore the duty of providing for a healthy discourse about the differences between the Muslim and Christian cultures.

Freedom of the press does guarantee the freedom to be reckless. And while that doesn't make it the right choice, the editors at the Daily Illini should have

weighed the pros and cons of republishing those cartoons more carefully. Ultimately, while we feel it is the public's right to know the truth, republishing the cartoons in the college newspaper did nothing to shed new light on the current debate between two cultures.

One thing remains clear: The cartoons were insulting to a religion. Were some riotous Muslims right in their reaction? Violence was certainly unnecessary, but those Muslims were understandably outraged.

Satire is a double-edged sword; it's a blade that has the power to point sharply at what wrongs need to be corrected in the world, but it also has the power to hurt and anger. In the Muslim religion, any depictions of the prophet Muhammad are strictly forbidden.

But religion is a sensitive issue no matter what religion art attacks or satirizes. When the movie *Dogma* came out—a film about a couple of angels trying to get back into heaven after being banished—certain Christian groups called it heresy, even though the actual movie was supposed to be a humorous lesson on Christianity.

And whatever post-9/11 relations the West might have with the Muslim community, there certainly is nothing humorous about these cartoons.

The Danish newspaper, The Jyllands-Posten apologized for its actions, stating that "because of culturally based misunderstandings," the publishing of the cartoons were "interpreted as a campaign against Muslims in Denmark and the rest of the world."

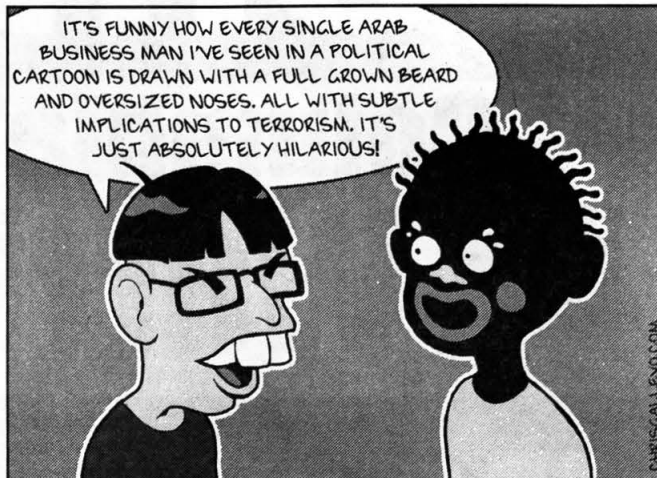
But there is no need for this sort of thing to happen in the Western world. Alienating the people we are trying to communicate with is not the way to facilitate a discourse between the two cultures.

A better way, for example, would be The Northern Star. Northern Illinois University's student paper, published all 12 cartoons, with a front-page editorial explaining the reasons, as well as articles and student reaction, along with a column from a Muslim student leader, without much public outcry.

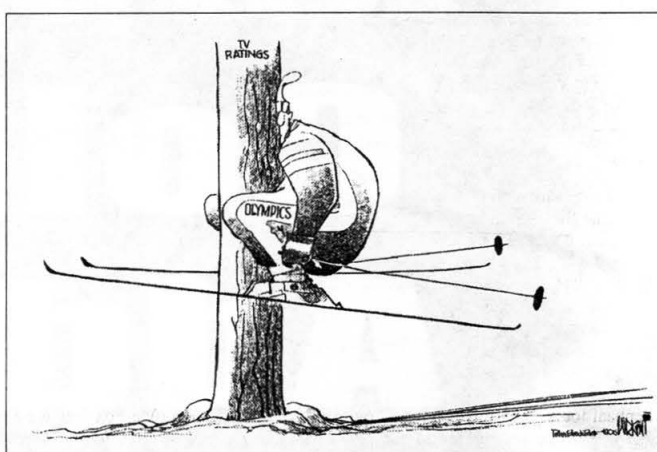
In short, the Northern Star provided a forum for discussion that the Daily Illini did not. And talk about tolerance cannot be only aimed at the Muslim world as we must also learn to be tolerant and respectful. When thought is given to this issue, tact and intelligence should be used in brining the issue to the forefront.

Claims of freedom of the press are unsubstantiated if the press doesn't let the public do what it should do: think.

## BACK FROM THE DRAWING BOARDS



Chris Gallevo/The Chronicle



Don Wright/KRT



Dan Carino/KRT

**Have an opinion** about something you read on these pages? Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia?

Why not write a Letter to the Editor? At the bottom of Page 17 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

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By Derek Strum  
Commentary Editor

In their discussion of this year's Academy Awards best picture race, both Chicago-area film critics Roger Ebert and Richard Roeper agreed on their nationally syndicated television show that *Crash* would end up winning the prize on March 5. Ebert selected the Paul Haggis film as the best of 2005 and told Roeper it was "the picture that will win and the picture that should win," with Roeper replying that *Crash* would pull off "what won't even be an upset."

Those were two of the many voices in the echo effect of claims that Ang Lee's *Brokeback Mountain* has suddenly lost its edge.

Viewing a "gay cowboy" film like *Brokeback*, after all, is perilous business nowadays. Or at least that's the belief that's been hammered home by conservative talking heads ever since the Western took the top prize at the Venice Film Festival last September.

Last year, it was supposedly Clint Eastwood who was trying to brainwash us with his unabashedly—and this may be a plot-spoiler for the few who haven't heard about the phony controversy surrounding last year's best picture winner—"pro-euthanasia" film, *Million Dollar Baby*. The controversial decision made in that film was intensely real and moving. It was also completely understandable and easy to sympathize with the character's actions, though we all hoped we'd never find ourselves in that position.

You could probably say I had a similar line of thinking this year when Heath Ledger and Jake Gyllenhaal found themselves physically expressing withheld emotions in a pup tent on a cold evening. In *Brokeback*, homosexuality isn't presented as an ideal by any means; rather, it carries a tragic level of secrecy that hits its audience with all the subtlety of being struck across the face with a lead pipe.

And because homophobia is served alongside—if not an essential ingredient in—America's

## The 'Brokeback' Backlash

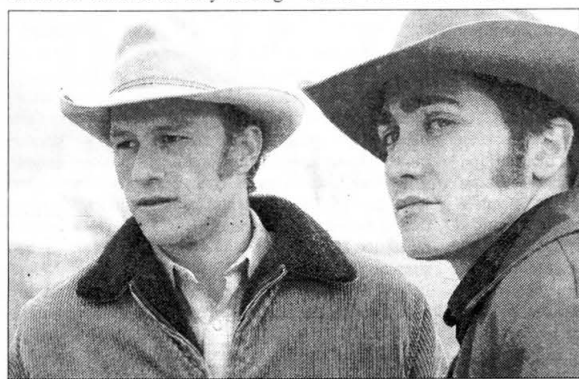
"apple pie," it's hardly surprising just how flustered some right-wing pundits got when *Brokeback* began a solid march towards being awarded an Oscar. Worse yet, multitudes of people worldwide were going to see it.

In his typically warped view of reality, Bill O'Reilly said on his Dec. 14 radio broadcast that "the media is pushing this like crazy," adding, "Why? Because they want to mainstream homosexual conduct. That's the goal."

But you could argue *Brokeback* might have the exact opposite effect. If anything, the film portrays same-sex romance as only leading

9, Fox News host John Gibson implied he'd rather watch the scene involving fingernails being pulled out in *Syriana* than see "Heath and Jake enamored."

One of the reasons that *Brokeback* has been so successful (it scored the highest per-screen average of any film ever released, \$109,000, when it opened in five cities last December) is for the iconic American image represented by its main characters: the cowboy. You know, Clint Eastwood. And it ultimately ended up doing what I long assumed was impossible: It made a cast member of "Dawson's Creek" an Oscar nominee.



KRT

to devastating heartbreak. The movie should be championed by the right as the consequence of sinful behavior—if you believe finding true love, albeit with another dude, constitutes a bad thing.

I'll admit to being tentative about seeing *Brokeback* too. When I was invited to see the movie the weekend of the NFL's conference championships, I figured the movie Fox News host Cal Thomas referred to as a "wet kiss ... to the gay community" could wait.

And watching playoff football doesn't make as many people squirm as the thought of watching a romance develop between two men. By seeing a movie involving a "gay relationship" (though the truth is that there actually isn't one), you are, by default, gay as well. On Dec.

But Michelle Williams' nomination was just as richly deserved as Ledger's or Gyllenhaal's. The performances, though, are apparently disguising a dark, ulterior motive. MSNBC's Tucker Carlson—without having seen the film—pointed out, "I am merely saying it is used by people with a political agenda—in this case, its own director—to make a political point."

The only point, I think, is that the director of *The Hulk* made a hit.

Regarding the ensuing best picture race, Time's critic Richard Corliss even said last month, "No film is even second."

But the *Brokeback* backlash has been nastier than past Academy Award campaigns, mostly because it's not the studios that are playing dirty. Rather, *Crash* has seen its

chances improve because of the relentless assault on an "agenda film." The awkwardly aggressive and frequent stabs at *Brokeback* during the past couple of months have helped create the notion that Academy voters cast ballots only to try and reconstruct the sexuality of the American audience.

Radio host Janet Parshall told CNN's Larry King that we were witnessing the "homosexualizing of America." Over on MSNBC, Chris Matthews joked around as a call-in guest on Don Imus' "Imus in the Morning," citing "the wonderful Michael Savage" and his clever title of "*Bareback Mounting*." Not to be outdone, Imus replied that his executive producer calls the film "*Fudgepack Mountain*."

*Crash* has been referred to as the "surprise upset" so often now that should it win this Sunday night, it will ultimately feel like neither. There are a lot of left-leaning celebrities in Los Angeles, but the Academy Award doesn't get pipped out for an "agenda." That's because the only agenda a movie has is to make money—maybe a sequel. Occasionally, there might even be a "message."

And consider what the message of Sir Ian McKellen—one of the highest-profile, openly gay actors—was to the audience at the Berlin Film Festival upon receiving a lifetime achievement award: "The film industry is very old-fashioned in California. It is very, very, very difficult for an American actor who wants a film career to be open about his sexuality. And even more difficult for a woman if she's a lesbian. It's very distressing to me that that should be the case."

*Brokeback* is still unbeatable. It's a \$14 million movie some believed to be unmarketable and could ultimately break \$100 million at the box office with a win. But the gay sex isn't why it will still win an Oscar on Sunday, the other two-plus hours of the movie and the financial success will. And the film's loudest critics will still have something to complain about on Monday.

## Roamin' Numerals

# 4

Number of years in jail a bicycle courier in Colombia was sentenced to on Feb. 24 for grabbing the backside of a female pedestrian. The judge ruled the courier had committed an abusive sexual act.

# \$133 million

Amount, in U.S. currency, being spent by Tourism Australia on a new advertising campaign launched Feb. 23 that asks, "Where the bloody hell are you?"

# 5

Number of days 16-year-old Jamal Wooten was suspended from Portage High School in Indiana for using foul language. As punishment, his family made him stand on a street corner for four hours on Feb. 22, holding a sign explaining why. The family said it got the idea from a reality TV show.

## Learning from Lilith about being fair

By Tiffany Breynne  
A&E Editor

A feminist, according to stereotypes, is a strong-willed, stubborn, hairy, masculine woman. A feminist is an annoying person, and no one wants to be considered an annoying person—or more specifically, an ugly, annoying woman. A feminist just bitches about the unfairness of it all and how the man—literally—is keeping women down. Very few people nowadays refer to themselves as feminists.

It's not a title a woman identifies as, like a professor or an environmental activist. Those jobs actually do something. What is a feminist, really, then? Most of them don't physically do anything to create equality for all women. Most people would say feminists bitch, watch their armpit hair grow or make snarky comments toward any

male within earshot. And really, while that may not be my personal opinion, I don't blame them for making that assumption.

That's why I think it's time for a change. The feminist movement needs a makeover—and it needs it now. By definition, a feminist is a person, male or female, who fights for equal rights—not only among women, but among men. It makes no sense that a movement with such a great goal would be called feminism or would conjure images of ma'a-bashing.

What it needs is a new title, a new image, a new stance. It needs to become equalism, something both genders could strive for. Equalists are people who have their hearts in the right spot, and their views don't judge any individuals just because of their gender. Feminists want equality for all, but they just aren't getting their mes-

sage across the way they used to.

The feminist movement started in the 1800s, but was really kicked up a notch during the 20th century with protests and strong women at the forefront; it was revolutionary. Many generations before ours took a stand for their rights, and it's possible that without that sort of revolution, women would still be doing the mundane jobs of putting food on the table and folding the laundry, which is fine for some, but definitely not for all. Today's society wouldn't be filled with sexy, outspoken women if people didn't realize that society didn't have to be the way it was. After all, women are most often considered society's underdogs. Maybe our social system could have taken a cue from Lilith, the mythical first wife of Adam.

Lilith, as myth goes, was born out of the dust just as Adam was,

and therefore demanded equality between them. Adam, unfortunately, didn't agree with that idea. And when it came to having sex, Lilith decided that laying on her back for a man was too submissive, so she ran away. When Adam sent three angels looking for her, Lilith not only cursed the angels, but said that from that point on, she was going to prey on little children and have sex with men to produce demonic baby boys. Talk about a feminist.

The times they are a-changin' though, and if a person wants to fight for or simply believes in equal rights for men and women, then he or she should be called an equalist. Right now, it's not really a word. A few years down the road, though, the possibilities are endless. Feminism is a stereotype of the past. Equalism is a fight for all people, present and future.

## Choice Cuts

# “

"The first house I buy will be the one with the blue roof on it that says 'IHOP.'"

University of Texas football player Michael Huff commenting in his Feb. 22 Draft Diary entry for SportingNews.com on what he will buy with his first professional paycheck. The strong safety is considered one of the top prospects in the 2006 NFL draft.

# ”

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## Science more than just name alone

I am a recent graduate who had the privilege of both working for and attending Columbia. I have spent my sophomore, junior and senior years employed at the Science Institute as a teaching assistant and science tutor involved in Science Institute classes and the National Science Foundation community and teacher outreach programs.

I am writing to respond to the editorial ("Back together once again," Feb. 13) and to protest the decision of the Columbia administration to merge the Science Institute with the Science and Math Department. I also believe I could possibly provide some insight.

First, I would like to correct your point about the lack of student benefits provided by the Institute. I can attest that there was and still is an abundance of lectures, workshops and otherwise unique resources offered to students attending classes in the Science Institute. This is a department that does not shy away from innovation, creativity and diversity, the very things that Columbia itself claims to stand for.

So what is the problem? Is the college suffering from an identity crisis? The decision to merge the two departments with diametrically opposed teaching philosophies and curriculum content, and offering reasons as ludicrous as that students are not able to tell classes apart, is like merging Columbia College Chicago with Columbia University because their names overlap.

Furthermore, the Science Institute is all about teaching science through art and harnessing the creativity of the student to effectively communicate scientific concepts and ideas. Science visualization—the term behind this idea—was first conceived by the head of the Institute, Zafra Lerman, Ph.D. Zafra who? You know, Lerman—the global science education superstar, the recipient of numerous science awards and grants, the tough uncompromising woman scientist

## LETTERS TO THE EDITOR:



and human rights leader. This is the kind of education pioneer Columbia administration should nurture and promote, right? Wrong. Instead, the administration is being reckless and foolish in doling out yet another premature decision that will, without a doubt, hurt Columbia students. Take away the Science Institute, and you are left with the traditional Math and Science Department supported by a sprawling bureaucracy that is consistent only in the triviality of its ill-guided pursuits.

I hope this letter helps our students realize what is at stake here. Lerman can find a home for her Institute within the walls of any prestigious institution of higher learning she desires, taking away millions, yes, millions of dollars in programs and grants currently utilized by Columbia and its students. We should not let the administration get away with this one.

—Marija Jette  
Alumna

## Is it just 'business' at Columbia?

I've come to the realization that Columbia cares less about its students graduating on time with a working knowledge of their respective fields than keeping them here for five and six years. After all, it is a huge corporation that relies on tuition to gorge itself, and I guess I can respect that total disregard for students' bank accounts due to the fact that Columbia is a "big business" and that is how businesses operate: by screwing the little man. However, if I can help it, I will graduate on time, and that is why I am taking summer school (but not at Columbia).

Columbia needs to focus less on its race relations, clandestine raids against its staff, merging departments because the head is a Jewish female and buying and building new buildings. There are so many other internal flaws at this institution that must be addressed. For example, the fact that we the students do not have a student trustee on the board of trustees (or one with any significant power) or the fact that there are whippers of doing away with open enrollment.

I love this school, despite all of its prob-

lems, and that is why I am speaking up. And, to be completely fair to the seemingly faceless beast that is Columbia's administration, all big businesses worry more about numbers and dollar signs than the people who utilize their services. Enron is a perfect example.

—Andy Breen  
Sophomore  
Cultural Studies

## Aiding international students

Being an international student at Columbia has been a great experience so far for me. I have met so many new people and have learned so many new things. It is a wonderful opportunity for students from all over the world to come here and study equally with Americans who are fellow students—almost equally. There is one thing that differs opportunity-wise for foreign students: They are generally not eligible for financial aid.

Of course, coming here from different countries, we are expected to support ourselves using our own resources. But I have observed how so many times very bright international students have had to go back home without finishing their education due to financial difficulties. And while American students can apply for financial aid in situations like that, we can not. Since tuition aid will help undocumented students to get financial aid and in-state rates from now on, why not let other foreign students have equal opportunity?

I do believe that education should be available to every student who has desire and potential to study. And letting foreign students use financial aid would be a strong bridge between their dream to get an American education and the reality of it.

—Yuliya Sasnovskaya  
Sophomore  
Public Relations

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# LEAPIN' LIZARD

## SUMMER & FALL 2006

### It's almost time to REGISTER!

Your registration time slots for both Summer and Fall semesters can be obtained in March by going to the **Register for Classes** Screen on OASIS (under CX-Enrollment). Follow the instructions to see what your registration times will be. Time slots are based on the number of cumulative credit hours you have accumulated. E-mails with your Summer and Fall registration time slots, and other registration information, will also be sent. Registration time slots do not apply to graduate students. All continuing graduate students register beginning March 13, for the Summer semester, and April 3 for Fall.

Your OASIS e-mail login format is as follows:

Firstname.Lastname

Example: Joseph.Smith would be your full e-mail login

Your e-mail password is the same as your original default OASIS password (until YOU change it). Remember, changing your password in OASIS does NOT change your e-mail password, and vice versa. If you have problems logging into your e-mail account, please contact the Student OASIS Help Line at 312-344-7788.

## SUMMER 2006

Seniors	Monday, March 13 - beginning at 8 am
Juniors	Tuesday, March 14 - beginning at 8 am
2BA/ Certificate of major	Tuesday, March 14 - beginning at 1 pm
Sophomores	Wednesday, March 15 - beginning at 8 am
Freshmen	Thursday, March 16 - beginning at 8 am
Open Registration	Friday, March 17 beginning at 8 am

The above time slots will remain open for summer registration until Tuesday, May 23 at Midnight (CST).

## FALL 2006

Continuing degree-seeking undergraduate registration begins	Monday, April 3
Open Registration, (all students including degree-seeking & students at large) begins	Monday, August 7
Late Registration, (all students including degree-seeking & students at large)	Tuesday, Sept. 5 - Friday, Sept. 8

The above time slots will remain open for fall registration until Monday, Sept. 11 at Midnight (CST).

Orientation for new freshman and transfer students will be in July/August.

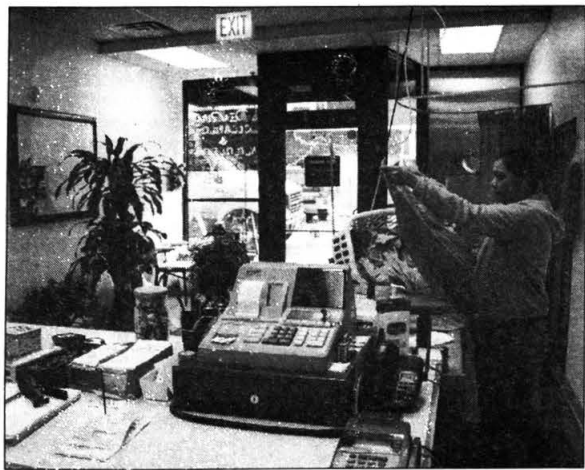
Students who owe an unpaid balance cannot participate in registration. Check your OASIS course and fee statement for your current balance. Please contact the Student Financial Services Office at 1-866-705-0200 or e-mail [sfs@colum.edu](mailto:sfs@colum.edu) to resolve any unpaid balance.

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**OASIS**





Mauricio Rubio/The Chronicle

Devrim Cleaners' employee Maricuros Garcia continues to work despite the Brown Line Kedzie station closing for six months. Owner Figo Topal says his business is already down 80 percent.

## Plugs: More CTA station closings coming

*Continued from Back Page*

the construction," Scoughton said, "but that's city politics."

Currently, the Kedzie and Rockwell stations are the only ones that have been temporarily shut down. Although these two stops will be out of commission for six months, 15 out of 18 stations will be temporarily closed at different junctures, during the

\$530 million Brown Line reconstruction plan, according to the CTA website. The entire project is expected to be completed by August 2007.

As for the number of potential businesses eligible for receiving free advertising, Gregory said almost 400 stores can apply for it. This reflects the number of affected stores at all 18 Brown Line stations.

Despite the CTA's offer of free advertising, Szara still thinks that business is going to be rough while the Kedzie stop is closed.

"I know they've offered [the free advertising] to him," said Szara. "But it's gotten a lot slower."

## Tour aims to push artists into spotlight

### Illinois Arts Council developing plan to create awareness

By Lily Esquivel  
Staff Writer

The Illinois Arts Council is holding public forums to listen to recommendations from local art communities to help improve the arts in Illinois.

The Mexican Fine Arts Museum, 1852 W. 19th St., hosted a forum where volunteer speakers spoke on issues including how local artists in Chicago go unnoticed.

Luis De La Torre, a full-time painter for eight years, said that he would like world-class artists from Illinois to be known.

"The thing that I would like to see more or less [is for] the Illinois Arts Council to be a vehicle to have galleries," De La Torre said.

A lot of work by local artists is being shown by museum institutions and not local community groups, De La Torre said.

The Illinois Arts Council, created in 1965 by the Illinois General Assembly, helps develop the arts in Illinois through financial and technical assistance.

De La Torre also said that when he goes to gallery shows people generally pay more attention to work from New York and Los Angeles over Chicago's.

"There's a lot of talent here in the city that really needs to be focused on," De La Torre said.

He also said he would like the Illinois Arts Council to create a program that would let young artists approach galleries and show off their work without being intimidated.

The public listening tour, which is taking place throughout Illinois until April 20, will help the Illinois Arts Council better support the artist and art institutions by coming up with a strate-

**"There's a lot of talent  
here in the city that  
really needs to be  
focused on."**

—Luis De La Torre, full-time painter.

respond "proactively."

The council, which is made up of 21 private citizens, will be holding five sessions in Chicago communities, as well as eight more throughout the state to create awareness of the art council's programs. The task force is a 12-member panel from the council that will listen to the audience and be in charge of creating the strategic plan.

Harper Montgomery, a member of the council and chairman of the task force, said that the task force wants to listen to what the public has to say.

"We will use the info to help determine what the strategic plan will be for 2006 to 2012," Montgomery said.

Volunteers who signed up to speak at the forum had a list of four questions provided by the panel to answer in five minutes. Many of the speakers gave the Illinois Arts Council a list of what they would like to see for a specific group or arts community that they were involved with.

Christine Benitez, president of Lazos Latinos, a Hispanic marketing company, would like for the Illinois Arts Council to continue to support the Latino arts community, especially monetarily.

"I think that the arts really need to be supported financially and have an acceptance and appreciation," Benitez said. "Give us a bigger piece of the financial pie; give us more financial resources."

gic plan for 2006 through 2012.

The council's strategic plan, which will help guide the council to create awareness of the arts in Illinois and help certain institutions financially, will be designed through input from the public.

"Every five years we put together a strategic plan—it's a listening session," said Eliud Hernandez, deputy director of the Illinois Arts Council. "We try to put it into context to see where we can develop our programs."

Hernandez said that the council tries to look for input and the challenge is to see how it can

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NOVEMBER 22, 2005 - APRIL 23, 2006

# Faith meets Big Bang

Loyola University debates evolution, intelligent design

By Mark Byrne  
Staff Writer

When Loyola theology professor Aana Marie Vigen's students started asking questions about the coexistence of evolution and intelligent design theory, she set out to give them some answers.

To offer students a chance to hear from both sides, Vigen set up a panel of four Loyola faculty members with concentrations in philosophy, theology, biology and anthropology. More than 300 students showed up for the discussion on Feb. 21, packing the auditorium in the Quinlan Life and Science Center, 1050 W. Sheridan Road, at Loyola University Chicago.

The panelists were professors Paul Mueller, philosophy; Howard Laten, biology; James Calcagno, anthropology; and Pauline Viviano, theology. Mueller spoke first, citing the recent work of William A. Dembski, a philosopher who set out to determine if intelligent design was testable. In the process, Dembski developed the theory of irreducible complexity.

Mueller explained that life systems are so complex with many interacting parts, if one piece is even removed, then the life system falls apart. The argument essentially is that life is too complex to have formed from evolution.

"[Dembski's] argument is that [life] couldn't have evolved gradually. It can't come from some simpler, precursor system."

Laten offered a counterargument from a biological standpoint.

"My role on the panel is not to defend evolution," Laten said. "Evolution requires about as much defending as the statement that the earth revolves around the sun."

Calcagno followed with a presentation from an anthropologist's point of view. His slide show was a collage of comics that ridicule those who believe in intelligent design, which caused the audience to erupt in laughter.

"If we redefine science and teach intelligent design as legitimate science, let's teach all the controversies," Calcagno said. "Let's have chemists give alchemy an equal time, by law. Maybe our physicians should start teaching voodoo."

Viviano concluded the panel discussion with a more serious presentation, citing many sources from the Pope to Thomas Aquinas.

"God is not just a convenient explanation when we reach the limits of our present knowledge," Viviano said, quoting George V. Coyne, the director of the Vatican Observatory.

The Vatican Observatory is an astronomical research center headquartered outside of Rome. Another research group is based in Tucson, Ariz. too.



René Edde/The Chronicle

Loyola University faculty members discuss evolution and intelligent design at the Quinlan Life and Science Center, 1050 W. Sheridan Road. After Loyola students started asking questions about the two subjects in professor Aana Marie Vigen's class, she set up the panel discussion.

Following the discussion, students were allowed to ask questions, and many took advantage of the opportunity.

Though two classes required students to attend the discussion and others offered extra credit, Vigen said she believed most students came because they were genuinely interested.

One such student was Luke Niebler, a sophomore at Loyola, who said he wasn't getting any extra credit for attending the discussion.

"I'm an anthropology major, so it's purely academic," Niebler said. He said he enjoyed the discussion as a basic overview of the debate.

"It wasn't terribly technical or scientific, but it was a good introduction," Niebler said. "The quotes from the Papal encyclicals were really interesting to have."

Daniel Ivec did attend for a class assignment, but he agreed with Niebler that it was interesting on an introductory level.

"It was fairly similar to a lot of the points we raised in class," Ivec said.

Vigen said that she was not only happy with the impressive turnout, but the presentations by the professors, who she said gave very substantive discussions.

As for the conflict between evolution and intelligent design, the debate still rages—but a definitive ruling was not what Vigen was going for.

"I don't think we resolved it," Vigen said. "I just think we started to get them thinking about it."



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## Chicago soup kitchens serve working class

AP

When Lisa Koch asked several people eating at a Chicago soup kitchen to complete a survey, she got a surprising response: "They asked how long it would take, because they had to get back to work after lunch."

A national survey of people eating at soup kitchens, food banks and shelters found that 36 percent came from households in which at least one person had a job. In the Chicago area, it was 39 percent.

"Even though the economy might be changing, it isn't creating the kinds of jobs that allow people to make ends meet," said Koch of the Greater Chicago Food Depository.

More than 25 million Americans turned to the nation's largest network of food banks, soup kitchens and shelters for meals last year, up 9 percent from 2001, says the report by America's Second Harvest.

Those seeking food included 9 million children and nearly 3 million senior citizens, the report says.

"The face of hunger doesn't have a particular color, and it doesn't come from a particular neighborhood," said Ertharin Cousin, executive vice president of America's Second Harvest. "They are your neighbors; they are working Americans; they are senior citizens who have worked their entire lives; and they are children."

The Chicago Food Depository said it interviewed 52,000 people at food banks, soup kitchens and shelters across the country last year. The network represents about 39,000 hunger-relief organizations, or about 80 percent of those in the United States. The vast majority are run locally by churches and private nonprofit groups.

The surveys were done before Hurricanes Katrina and Rita hit the Gulf Coast in 2005. After the hurricanes, demand for emergency food assistance tripled in Gulf Coast states, according to a separate report by the group.

The new report, being released Thursday, found that 35 percent of people seeking food came from households that received food stamps. Cousin said the numbers show that the government program, while important, is insufficient.

"The benefits they are receiving are not enough," Cousin said.

Government reports also show the number of hungry Americans increasing.

A U.S. Department of Agriculture report released last year said 13.5 million American households, or nearly 12 percent, had difficulty providing enough food for family members at some time in 2004.

## Marching for their own in Iraq



Allison Williams/The Chronicle

Members of the Assyrian Chaldean Syriac Christian community rally in Federal Plaza, at the northwest corner of Dearborn and Adams streets, on Feb. 22 to condemn the Iraq war and its effects on the Christian population in Iraq. They are calling for the United States to set up a safe haven for Christians in Iraq. The group says that Christians are persecuted even more now than under Saddam Hussein's rule.

## Ordinance: Citizens able to lobby for bills

Continued from Back Page

at the next meeting in a brief summary when all the communications that were received by the clerk's office are read. Then it would be passed off to one of the council's 15 subcommittees for a vote at a later date.

The most recent example of a group pushing its legislation through city council was the Chicago Clean Indoor Air Ordinance, or what is better known as the smoking ban. The American Cancer Society contacted Alderman Ed Smith, 28th Ward, and had him introduce the legislation on its behalf.

Marilyn Katz, a registered lobbyist in Chicago and president of MK Communications, a public policy and media strategy firm, said the most critical

aspect of getting legislation passed is finding legislators interested in the issue.

"It's important to create the scene in which leaders can swim," Katz said. "If you really want a legislator to take a leadership position, it's important they know there are other people willing to support them in that position."

Katz worked with the city on passing the Chicago resolution calling for troop withdrawal from Iraq last September.

"In the case of the anti-war resolution, we knew Alderman [Eugene] Shuler [of the 47th Ward] and Alderwoman [Helen] Shiller [of the 46th Ward] were ardently anti-war, so we sat down with them and talked about whether

or not they thought a resolution about the war could pass," Katz said. "Unless you do the hard work with the aldermen, you'll never get anything passed. Whether you're selling a house or a law, peer-to-peer endorsement and organizing is the most important thing."

**"Unless you do the hard work with the aldermen, you'll never get anything passed."**

—Dick Simpson, University of Chicago professor of Political Science and a former alderman

Dick Simpson, University of Illinois at Chicago professor of Political Science, said he believes more citizens should take advantage of the underused exception.

"Usually most ordinances get passed without the aldermen knowing anything about them other than their name," said Simpson, who is a

former alderman. "Any citizen can introduce legislation on their own; it can be done. It won't pass—but it can be done."

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# Grieving mother calls end to all violence

**Cindy Sheehan sheds anti-war persona; pushes for 'pro-peace'**

By Mark Bryne  
Staff Writer

Members of the Evanston community brought a church to maximum capacity on Feb. 18 when anti-war mom Cindy Sheehan signed copies of her new book and urged the crowd to be "pro-peace, not anti-war."

More than 400 people showed up for the speech at the Lake Street Church of Evanston, 607 Lake St., which was organized by Michael McConnell and Marcia Bernsten of the North Shore Anti-War Coalition.

Besides Sheehan, a speech was also given by fellow member of Gold Star Families for Peace and Chicago resident Juan Torres. Politically focused quartet Voices and Roberta Thomas, an acclaimed gospel singer both gave musical performances.

The crowd, which was predominately senior citizens had no shortage of enthusiasm right from the beginning. Guests entered the church to the music of Peter Beck on acoustic guitar, who encouraged the growing crowd to sing along to songs like "Blowin' In The Wind" and "Where Have All The Cowboys Gone?"

As Sheehan and Torres entered, the crowd erupted into a standing ovation and held up peace signs, which they did throughout the evening.

Sheehan has been a vocal opponent of the war in Iraq since her son, Casey, died in Baghdad on April 4, 2004. After his death, Sheehan and a few others with similar losses founded Gold Star Families for Peace, a group for those whose family members were killed in action.

Her notoriety grew exponentially after she set up camp for four weeks outside of President Bush's ranch in Crawford, Texas, in August 2005 in an attempt to get the president to speak with her.

Marcia Bernsten used one of Sheehan's quotes when explaining why she was motivated to get her to come speak.

"It's important to get the word out, no matter how we can do it," Bernsten said. "As [Sheehan] said, 'If we all do one more thing, we'll help the tide turn.'"

Torres spoke first, giving a passionate account of his move from Argentina to America, which he thought would be a safer place to raise his son.

"Don't worry daddy, I'll be in the [Army] Reserve," Torres recalled his son saying to him. Juan Torres Jr. was killed in Afghanistan on July 12, 2004. Torres carried an enlarged picture of his son, which he raised up at points during the speech to put a face on the human loss.

"We pay taxes to kill my son," Torres said from behind the picture.

Sheehan also held up a picture of her son.

"I have always carried this picture of Casey with me because I don't want anyone to look at me

without seeing Casey," Sheehan said. "And I don't want anyone to look at Casey without seeing the almost 2,300 other young, brave Americans who have been victimized by this war."

The phrase "preaching to the choir" was noted by Sheehan about the media's perception of her, and she certainly held the validity of the claim at Lake Street Church. Besides the crowd's overwhelmingly positive response, fliers and buttons with like-minded messages made their way around the audience.

A few full of men and women sat with large green signs attached to their shirts that read, "Want More Info, Ask Me!"

One man, who refers to himself simply as Free, came dressed as Uncle Sam, complete with a dirty and worn American flag cape. The criticism has not gone unnoticed by Sheehan, but she is adamant that more can be done.

"I know that I'm preaching to the choir here," Sheehan said. "And I know that most of you are singing.

But I know most of you have room in your lives to do just something extra."

Don Zeigler, a regular parishioner of the Lake Street Church said he was surprised by the turnout at the event.

"I'm really heartened by the number of people that are here," Zeigler said. "We need young people who will be asking the tough questions."

He commented that he would have liked to see more young people at the event because he hopes that they will be the ones to make a difference.

The speeches concluded a day of activism, which started with a rally at the Hothouse, 31 E. Balbo Ave., and led into a march down Michigan Avenue.

Aisha Jean-Baptiste, the activist daughter of Evanston 2nd Ward Alderman Lionel Jean-Baptiste, emceed the speech. She reflected on the turnout with admiration.

"The anti-war movement is definitely alive and well in Evanston," Jean-Baptiste said.

## Wi-Fi: Internet lands in terminals

*Continued from Back Page*

be equipped until the fall of 2007."

However, Chicago-based Boeing, the world's largest manufacturer of commercial and military aircraft, has already equipped some airlines with Internet services.

Boeing introduced Connexion by Boeing in 2004, an Internet service currently available through 10 airline companies, which is fed by satellites. Boeing's system is similar to Verizon's proposed ground system with servers and external antennas, but it communicates through a network of satellites.

"No matter where you're traveling in the world, whether over water or land, you're able to stay connected," said Marc Birtel, spokesman for Connexion.

Passengers using Connexion pay for the service, \$9.95 for an hour or \$26.95 for a 24-hour period, Birtel said. Boeing bills the customer through a portal page that appears

when passengers sign onto the Internet. The revenue is then shared between Boeing and connection.

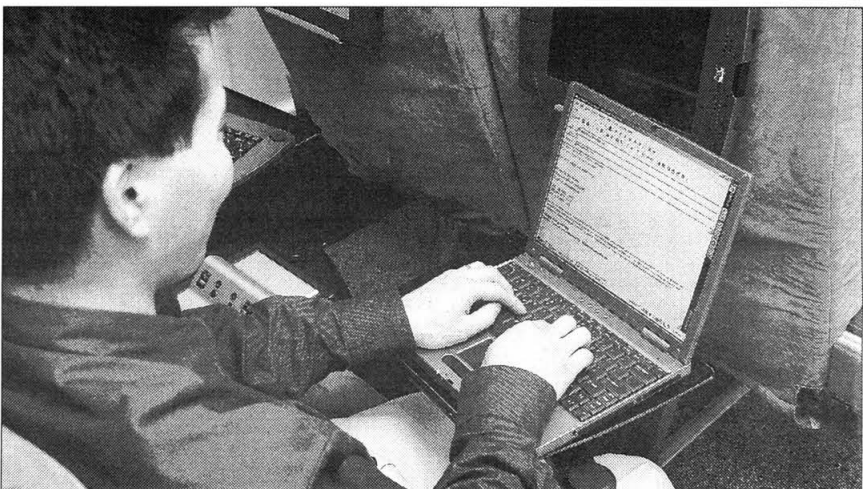
Birtel said only foreign airline companies have implemented the service because the economic conditions of American companies have put a hold on airlines adding passenger features.

"They are extremely interested in this system, and they have remained engaged from a technical standpoint," Birtel said. "They just haven't begun to offer the service because there is an investment that's required."

Lufthansa Airlines, a German-based airline with daily flights from O'Hare to Munich and Frankfurt, was the first airline in the world to use the Connexion service, said Jennifer Urbaniak, communications manager for Lufthansa.

Lufthansa first used Connexion in 2004 on a flight between Los Angeles and Munich, and now more than half of its fleet of 85 planes is equipped, Urbaniak said.

"It's been extremely positive and we have a lot of usage," Urbaniak said. "We're fairly confident that this is what our passengers want. They want to stay connected."



Courtesy Boeing

A man connects to the Internet during a flight through Connexion by Boeing's wireless Internet service, a satellite system introduced in 2004. Connexion is currently the only Wi-Fi system available to air passengers, but the FCC plans to auction licenses for a ground system this spring.

Wendy Abrams, spokeswoman for Chicago's Department of Transportation, said passengers are staying connected on the ground as well.

Wi-Fi service is available at all domestic flight passenger areas at

Chicago's O'Hare International Airport. Service is expected to expand to International Terminal 5 during the week of Feb. 27, Abrams said.

Birtel said more American-based airlines are expressing interest in

wireless technology as it continues to spread.

"Passenger demand is going to continue to grow for this," Birtel said. "Being connected has become more meaningful in people's lives."

### A chase around a table

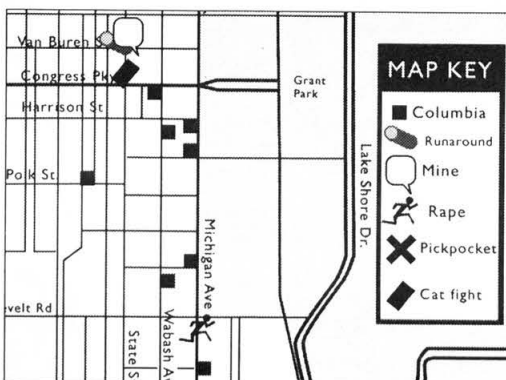
A 52-year-old man told police he was sitting at a table at the Harold Washington Library, 400 S. State St., on Feb. 18, when a 35-year-old man approached him. The man punched the victim in the arm and then proceeded to chase him around the library table. The offender was held by library security until the police arrived. The victim told police that he had scrapes on his ankles due to running around the table, but he refused medical attention.

### What's yours is mine

A 42-year-old man called police on Feb. 20 after a 38-year-old woman didn't drop off his son and daughter at the Harold Washington Library. The man told police that the woman violated a court order.

### Rape

On Feb. 19, a 24-year-old woman called police on behalf of a 19-year-old woman who said she was raped in her apartment building at 1212 S. Michigan Ave. The offender, an 18-year-old man, was arrested by police and charged with non-aggravated criminal sexual assault. The offender will appear in court.



Josh Covarrubias/The Chronicle

### Pickpocket

On Feb. 20, a 20-year-old woman told police that as she was trying to enter Columbia's South Campus Building, 624 S. Michigan Ave., an unknown man pretended the door was stuck. When the woman bumped into the man, another unknown man reached into her purse and grabbed her wallet. The woman realized her wallet was missing 15 minutes later and called police. The two men weren't located. The woman lost five credit cards, her U-Pass, Columbia ID and \$25 cash.

### Female fight

A 19-year-old woman and an 18-year-old woman got into a heated argument at the University Center of Chicago, 525 S. State St., on Feb. 19. The 18-year-old pushed the 19-year-old several times despite the victim telling her to stop. The 19-year-old pushed back, and the 18-year-old retaliated with a punch to the victim's face. The 19-year-old refused medical attention.





René Edde/The Chronicle

Members of Gold Star Families for Peace, Juan Torres and Cindy Sheehan, pause for a moment before speaking at the Lake Street Church of Evanston, 607 Lake St. More than 400 people showed up to hear Torres and Sheehan speak about losing their children in the Iraq War. See story page 23.

## Airborne Wi-Fi lifting off

**FCC taking proposals for in-flight wireless network concepts**

By Alan J. Baker  
City Beat Editor

As city officials push for a wireless Internet connection throughout Chicago, the Federal Communications Commission announced a bidding process that would eventually connect airline passengers online as well.

On Feb. 21, the FCC began an application process for licensing of an 800-megahertz spectrum, similar to a radio or television frequency, which will be used to provide connection between airplanes and the ground. Chelsea Fallon, spokeswoman for the FCC, said the spectrum would allow passengers to use the Internet while onboard domestic flights within the United States.

The FCC is now taking proposals from communication providers interested in using the spectrum and will auction off licenses for the right to use it on May 10.

"After the auction, it's up to the license holders to design the [wireless] network with all the technical parameters," Fallon said. "The rules are flexible so the operators can decide what features and services to offer passengers."

Fallon said a similar spectrum is currently in use by Verizon's Airfone service, a network of telephones embedded in the back of seats of many airplanes, which just needs to be reconfigured to allow the new broadband feature.

James Pilcher, director of marketing for Verizon's Airfone, said the company has an advantage in the bidding process because of the current services it already offers. Officials at Verizon are developing new components in the design of the new spectrum, he said.

Design plans call for a wireless access point inside the aircraft that would allow passengers with laptops to pick up a connection. A server would be stored elsewhere on the plane, and an external antenna would be mounted on the bottom of the aircraft, Pilcher said.

The signal would "shoot" to bay stations on the ground across the United States, Canada and Mexico, Pilcher said. Verizon currently has the bay systems in place for the Airfone system, and it's a matter of updating the system to allow broadband access.

There are more than 140 bay stations on the ground and each covers a 200-mile radius, so Pilcher expects the broadband component to cover roughly the same area.

"We haven't finalized anything yet," Pilcher said. "But assuming we're successful [with the bidding process], the first aircraft wouldn't

See **Wi-Fi** Page 23

## DIY ordinances

**Any citizen can submit legislation in Chicago City Council**

By James Ewert  
Assistant City Beat Editor

The Chicago City Council may be responsible for passing legislation, ordinances and resolutions, but the council members are not the only group in charge of creating it.

Under a little known and little used provision in Chicago's legislative process, citizens, just like aldermen, can introduce leg-

islation for consideration in city council.

"I know I've seen it done before—not necessarily that it was passed, but that an individual submitted an ordinance," said Greg Cunningham, a spokesman for the Chicago City Clerk's office. "What most people will do is ask an alderman to introduce it for them."

Cunningham said an individual or group has the right to introduce an ordinance, but would have to follow specific steps in doing so, paying close attention to the way it is written.

"I would suggest, if you don't

want to go through a lawyer and all that...to look at previously existing ordinances at the City Clerk's office or check online at the City Clerk's website and look through the past journal proceedings," Cunningham said.

He said the procedure to follow in terms of filing an ordinance, would be to write it up and deliver it to the City Clerk in room 107 at City Hall, 121 N. LaSalle St. Cunningham said the ordinance must also be accompanied by a written request for it to be introduced

See **Ordinance** Page 21

## CTA ponies up

**Businesses affected by closures compensated with free ad space**

By Eric Kasang  
Assistant City Beat Editor

Business owner Figo Topal couldn't decide what to be more annoyed about: the Chicago Transit Authority shutting down two el stops for improvements or the construction itself.

One problem is construction equipment near is storefront.

"They took up the entire parking spot; they always take up the west side of the street," said Topal. "They should [move it from the west to east curb] one week to the next."

Topal, who owns Devrim Cleaners, 4636 N. Rockwell St., located just south of the Rockwell Brown Line stop, is currently dealing with problems both anticipated and unexpected. Topal's store is one of many affected by the Feb. 20 Rockwell and Kedzie Brown Line closings, and the CTA is trying to work with such businesses during the shutdowns.

One such tactic is offering free advertising for the duration of the construction work. Sheila Gregory, the general manager of public affairs for the CTA, explained in an e-mail what the agency plans on doing for the affected stores.

"Businesses within one block of CTA Brown Line stations are being offered ads that will be placed on Brown Line trains and bus routes that serve the neighborhoods around the stations," Gregory wrote.

Gregory noted that companies logos and webpages will be posted on a CTA managed webpage, at ctabrownline.com. Although Topal said that he heard about the advertising program, he thought that it was a rumor. He did acknowledge that someone stopped by his store about a month ago, wrote down his information and left without really

saying anything.

"They took the logo of [Devrim Cleaners], but I didn't hear anything back from them," Topal said. "They have my e-mail and my phone [number]."

However, Devrim Cleaners is one of seven businesses located off the Rockwell stop that has its information posted on the Brown Line website. Twenty-six stores off the Kedzie el stop are listed on the same page.

For Anna Szara, though, the closings are going to be tough for businesses whose primary consumers come from foot traffic. Szara, who works at Chicago Express Cafe, 4645 N. Kedzie Ave., said that the coffee house serves a large portion of its customers during the morning and afternoon rushes.

"Since 7 a.m., I've had only three customers," Szara said over the sounds of an el train rumbling by around 7:30 a.m.

Chicago Express Cafe, which is located just southeast of the Kedzie stop, had several metered spots open near its storefront. Szara, who has been working at the cafe since last December, said that her boss was aware of the CTA's advertising offer.

For Jeff Scoughton, owner of Merle's Coffee Shoppe, 4642 N. Francisco Ave., business really has not jumped because of the other closings.

"There's a lot more foot traffic coming by," Scoughton said. "But we haven't seen a real increase [in business]."

Scoughton, whose cafe at the south end of the Francisco el stop, said that he heard the Francisco station is going to close in October. Scoughton also said that he's been notified about the advertising offer.

Still, he noted that the free advertising is only available for a business while a particular station is closed and not during the whole project.

"It should be for the duration of

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Mauricio Rubio/The Chronicle

The construction blocking the storefront of Devrim Cleaners, 4636 N. Rockwell Ave., is one of the many hardships businesses are facing during the CTA's Brown line renovations.